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Madame Albani's Third Tour of Great Britain—Autumn. Melsker Glee Singers' Third Tour of the Provinces—Autumn. Señor Sarasate's Tour of Great Britain—Autumn. Josef Hofmann's Second Tour of Great Britain—Autumn. Dr. Richter and Full London Orchestra, Second Tour of Great Britain—October. Mr. George Grossmith's Tour of Great Britain and Ireland—August—March. The Wolf Musical Union—Summer Season; London. Richter Concerts—Summer and Autumn Seasons; London. Sarasate Concerts—Summer and Autumn Seasons; London. Kneisel Quartette (of Boston)—Summer Concerts. (Their first appearance in England). Madame Albani's Tour of Canada and the U. S.—1900. Mme. Antoinette Sterling's Tour of Canada and the U. S. Mlle. Antoinette Trebelli's Tour of South Africa. Mlle. Antoinette Trebelli's Second Tour of Canada and the U. S. Mr. Edward Lloyd's Third Tour of Canada and the U. S. Signor Poli's Tour of Canada and the U. S. Mr. Watkin Mills' Second Tour of Canada and the U. S. Mr. Ben Davies' Second Tour of Canada and the U. S. Mons. Hollman's Second Tour of Canada and the U. S. Mr. George Grossmith's Third Tour of Canada and the U. S.—1898. All communications respecting the above to be made to MR. N. VERT, 8 Cork St., Burlington Gardens, London, W.; 9 East Seventeenth St., New York, U. S. A.

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# Music Life.

## A ROMANCE.

H. SHERWOOD VINING.

PART V.—LIFE'S SYMPHONY.

CHAPTER VIII.



RS. HASKELL returned to town with Lillian and Annie early in September. Annie's parents were to remain abroad for six months longer, and Mr. Haskell urged her to continue with them for that period. The duets were immediately resumed upon their return, and they usually spent their evenings in singing. They had

not been home long when Mr. Leland called upon them; they greeted him very cordially, and he remarked, seating himself very comfortably, "This is pleasant, and quite like old times; it is pleasant to be together once more, is it not?"

"Yes, indeed," the young ladies responded in concert.

"I have become very much attached to Cathedral City; I shall probably be here frequently this season; I trust I shall not wear my welcome out."

"You are always welcome," Lillian said, frankly.

"I hope that you will call every time you come to town," said Annie heartily.

"Thank you," bowing to each politely.

"What have you been playing that is new to us?" Annie asked.

Mr. Leland went to the piano and played Edgar Sherwood's Grand Minuet, and Valse Caprice, op. 13, by Scharwenka.

"Very fine!" both exclaimed in unison.

A walk to the brow of the hill to enjoy the view of the setting sun was proposed. After supper, to which Mr. Leland had been urged to remain, they played four-hand music.

"I have passed a delightful evening," Mr. Leland said as he rose to leave.

"You must come again soon; you know we are expecting Mr. Haskell at any time now," Lillian said.

"I shall be glad to see him again; I shall come as soon as possible."

The next afternoon Lillian went on a shopping expedition alone; on returning she saw a carriage at the door and quickened her steps with beating heart. "He must have come," she thought, and before she had reached the house she saw Winfred hastily approaching. She went eagerly toward him, and was received into his embrace; then each looked into each other's faces, jealously noting the changes which a year had wrought. Winfred was tanned and had a more rugged appearance; an air of one not being yet at home in familiar surroundings pervaded him. He found Lillian looking very lovely, with a sweet expression and a new light in her eyes. He would gladly have gazed long upon the charming picture, but Lillian's voice broke the spell as she said, in bright tones: "You bring ocean breezes and the air of foreign lands with you, suggestive of very pleasant experiences."

"Yes, I have had a grand time," giving her his arm and proceeding toward the house, "yet I am very glad to be at home again," looking down at her fondly. Mrs. Haskell greeted them at the door with delight, saying "I am thankful that our home circle is complete once more." Winfred gallantly offered her his disengaged arm and they entered the drawing room. "The two beings whom I love the most on earth," he thought as he seated them with courtly grace and mock gravity. They rehearsed past experiences and compared notes long into the night.

The next Saturday the recitals were resumed; the piano had been moved into the music room in order that Winfred could join them. Lillian was all excitement. She invited Winfred to come to the music room and play duets. Mr. Leland's arrival was a diversion. They had much to say to each other. When the guests began to arrive Winfred was quite taken by surprise. They greeted him with enthusiastic welcome. As the players seated themselves at the instruments Winfred approached Lillian, and as Annie was about to take her place beside her he asked her to be kind enough to take the other piano, as he would play with Lillian. Mr. Leland, seeing the situation, asked one of his best pupils in the audience to take part at the second piano with Annie. He took his place at the organ on seeing Winfred seat himself as a matter of course beside Lillian.

The first piece on the program was the Fifth Symphony of Beethoven. It was a very brilliant performance. Lillian played as if inspired and the others caught the enthusiasm until all were fairly carried away. Winfred had expected to be a helpful support, but he soon found that he had all he could do to maintain his part in the very spirited performance. Lillian's playing was a revelation; enthusiastic applause greeted them at the close of the performance. The other numbers on the program were: Prelude and Fugue, Mendelssohn; Overture, Sakuntala, Goldmark; Norwegian Dance, Grieg, and March, Prophète, Meyerbeer.

As soon as Winfred saw Lillian alone he asked her how long she had been playing in concerted music.

"Ever since Annie came; immediately after you left. I played with her alone first and I worked very hard to keep up with her; when we were able to play smoothly together, Mr. Leland played the organ with us; then at his suggestion we invited friends to come every Saturday."

"You did, and I have heard nothing of it," he said, aghast.

"Yes, Mr. Haskell."

"Lillian, I beg of you, do not address me with such formality again."

"Why, how should I address you?" surprised.

"By my Christian name and no other; does not our friendship warrant it? are we not equal? our playing this morning proved that."

"This is the proudest moment of my life," she replied with glowing face; "friendship is not possible without perfect equality."

"Winfred," said Mrs. Haskell coming in, "you should hear Lillian play; you have not heard her since your return."

"Lillian, will you favor me?" he asked with gravity.

"Yes, Winfred, when you speak with less formality," she said archly.

"Hear her," he said, turning to his mother, well pleased; "truly she has grown up."

"Well, auntie, he just said that I must not show him so much respect in future, and that I was not to call him Mr. Haskell any more; I thought that he would be shocked if I obeyed," penitently.

"Lillian, I am all impatient to hear you play; shall I escort you to the piano?"

"Auntie, you had not better speak to him; he is making fun of me."

"I appeal to you, mother; could she have a better escort than her friend who has been long tested? I give you fair warning, Lillian, that I am at your service, and I shall constitute myself your escort for the season, so you must be prepared: you will always find me on hand," aside, "I was a fool to stay away so long; what a risk I ran!" aloud, "Lillian, are you ever going to play?"

"There, that sounds more like it."

"Lillian, have I domineered? How audacious!"

Lillian, laughing with all the confidence of perfect understanding and long indulgence, went to the piano and played Mendelssohn's Capriccio Brillante, op. 23. He had never heard her play it, and his amazement at her improvement was unbounded.

"Has she progressed?" his mother asked, with fond pride.

"I have nothing more to teach her," he said, quietly. Another and greater surprise was awaiting him the next day at church, when he found Lillian and Annie singing in the choir. At the first opportunity he asked: "Lillian, why did you not tell me that you could sing?"

"I did not know it myself; Annie drew me into it."

"Who was your teacher?"

"Mr. Leland."

"Private lessons?" he asked, aghast.

"Oh, no, Annie and I joined his classes."

"What else did you study besides singing?"

"We studied harmony and musical theory."

"You have been studying with Mr. Leland all the time that I have been abroad?"

"Yes, Annie and I."

"Why did I never hear of it?"

"I wanted to surprise you."

"You have succeeded."

"I thought that you would be pleased," reproachfully.

"One hardly likes to have their work taken out of their hands. There was once a time when my instructions were sufficient, Lillian."

"I am your pupil to the last. All that I am able to learn is wholly due to your instructions and influence. I could not follow any course which led away from that. I shall always be your disciple in music."

A little later when Winfred was alone with his mother he said: "Why did you not warn me, mother! Why did you let me remain away in ignorance all this time?"

"I do not understand you, my son. Warn you of what?"

"Of Howard and his attachment. He is too fond of Lillian, as anyone can see; and I away a whole year, not knowing."

"You are concerning yourself very unnecessarily; Mr. Leland is interested in Annie, and it is reciprocated, I feel sure, while Lillian is indifferent. She has had but one

interest all this time—the desire to satisfy you with her progress."

"I wish that I could think so."

"You may rest assured you have no cause for anxiety on that score."

Mr. Leland came frequently evenings, when Winfred monopolized Lillian. When they played eight hand music he always managed to play with her, so that Howard and Annie were constantly thrown together. One evening after they had played Mozart's third symphony, Lillian asked Winfred to give them a description of the symphony. He responded with the following:

"The symphony is the most important composition written for the orchestra. It is a cyclical composition, that is, it is composed of a series of movements which are contrasted in key and rhythm; the whole cycle of feeling is expressed through the different movements, which finally lead back to the same emotional phase of cheerfulness expressed in the beginning, completing the circle of varying emotions. The first movement—the allegro—is the foundation of the symphony, the other movements develop and intensify the prevailing idea. It is written in the sonata form, which consists of two subjects; the first, striking and spirited, in the principal key, and the second, singing and melodious, in the key of the dominant, or the relative major if the piece is in the minor mode."

"Why was the name given to the movement?" Annie asked, as he paused. "I have noticed that the short instrumental parts of oratorios are called symphonies," Lillian added.

"Yes; originally intermezzos, independent orchestral parts of vocal works, or any piece written for several instruments, were called symphonies indiscriminately; the name is from the Greek; it means a consonance or agreement of sounds; later it was given to the cyclical composition for full orchestra."

"How would you compare the sonata with the symphony?" Lillian asked.

"The sonata is cyclical also, and written in the sonata form; but as it is written for a solo instrument it is therefore more strict in form and more elaborate, more detailed and artistic in treatment. The symphony, being written for an orchestra and concert hall, has more variety of effect; it is more broad and bold in effect and clear in outline, and aims at the grand style of musical composition."

"When were symphonies first written?" Annie asked.

"Boccherini, who lived from 1740 to 1806, was the first to write symphonies in the correct form. The symphony received its most important development from Haydn; it was perfected, however, by Mozart and Beethoven."

"Is not that a fine account?" said Lillian; "now let us play one of Beethoven's symphonies."

They played the eighth symphony, and made arrangements to meet regularly one evening every week to play symphonies and overtures. The Saturday morning recitals were continued during the season; a young lady joined them who played with Annie; they now had two pianos and organ, and often a violin, for their performances.

Mr. Leland frequently proposed going to a concert or opera, when Winfred would quickly respond with "I shall take Lillian," leaving Howard and Annie to go together. Mr. Leland was not altogether satisfied to have Lillian so completely monopolized, and he sought her companionship on every possible occasion, which did not escape Winfred's vigilance, and he was far from being satisfied; to be sure, he could not accuse Lillian of encouraging him, but she certainly manifested no dislike to his society, which kept him uneasy. He began to seem odd and capricious, and so very exacting and so unlike himself that Lillian, failing to understand him, became constrained with him, and he thought inclined to avoid him, which increased the difficulties of the situation for all.

In the midst of this somewhat involved state of affairs at home, the pretty, bright young girls of the church society, whom Winfred had known since their childhood, flocked around him at the organ on all occasions; amused by their bright spirits he welcomed them, letting them divert his thoughts from perplexity and anxiety, and he quite entered into their spirit of fun and frolic; being so much older he felt that he could freely meet them on a very friendly footing, since any attentions could not be misunderstood; but Lillian was not pleased at this turn of affairs; she thought that Winfred was being led away in a rather undignified manner by the fascinations of extreme youth and beauty, and that sorrow and disappointment were very likely to follow; she began to doubt herself and her powers to please, and became very unhappy; she realized that there was a misunderstanding between them, and longed for reconciliation without seeing how it was to be brought about, for she did not understand what had caused the breach; Mr. Leland, seeing that she was unhappy, became very attentive in his desire to see her once more her own happy self; this worried Lillian on Annie's account.

After a long estrangement, which both Winfred and Lillian rasped under, each wishing to get back the old time happy intercourse, and, not seeing the way, Winfred finally determined to bring matters to a crisis and learn his fate. One afternoon at the chapel service they chanced to meet each other's eyes during a voluntary, and an unconscious spontaneous glance, full of sympathy and love, was ex-



changed; Winfred was enraptured; after services, which he went through like one in a dream, he hastened toward Lillian, longing to embrace her then and there; Lillian, seeing him approach so impetuously, did not shrink this time, but welcomed the thought that at last they understood each other; but a group of gay young girls separated them, and Winfred, suddenly finding his progress impeded and scarcely knowing what he was doing, the reaction was so great, rested one arm on a young girl's shoulder the better to look over at Lillian; she, amazed, hastily concluded that the action was intentional and that after all that glance was not for her, and that she had been laboring under a great mistake; "he does not care for me," she thought, "and he shows no consideration for my feelings." So thinking, she gave Winfred a cold glance which startled him, and turned indifferently away; Winfred, terrified, hastened after her, and was just in time to see her accept Mr. Leland's arm and pass out. He rushed home like one possessed, thinking "she shall understand; my explanations must convince her of my sincerity and love." On reaching home he learned that Lillian had gone to her room with a headache and must not be disturbed. He was called away on important business the next day and was obliged to leave before Lillian was down. "This evening shall decide it," he thought as he rode away, but he was doomed to bitter disappointment when he returned, somewhat belated; Lillian had gone to a symphony concert with Mr. Leland and Annie.

At the concert Lillian was absent minded; she had never enjoyed a concert so little before; she sadly thought as she listened to the dramatic music, "All my joy and all my sorrow have come to me through music, will it bring me consolation also?" After the concert Mr. Leland said opportunely: "Do you realize, Miss Dayton, that a symphony recalls to us all the experiences of our lives, and that the deeper they have been the more it will express to us?" "Yes, I understand; life is a drama which the symphony depicts in musical tones."

"True; and all the varying conditions of human emotion pass through the entire circle of feeling, and through music the soul is carried safely through affliction and sorrow across the 'stormy sea of life to its eternal home beyond the vale of time.'"

#### PART VI.—FINALE.

##### CHAPTER IX.



INFRED passed a sleepless night, and rising at daylight he took a long walk; returning, a mysterious something made his heart stand still as he approached the house. He saw, as in a troubled dream, figures rushing noiselessly about, faces pale, and a hush as he entered. Much alarmed, he drew his breath with difficulty; pale and faint, he was told in a whisper that his mother was suffering from a stroke of paralysis, and that the physician considered her condition very alarming.

"I am so thankful that you have come," Lillian said, approaching him eagerly as he entered the sick room, her face very pale. They aided each other in the care for the invalid, who was unconscious, leaning on each other's strength; each striving to encourage the other when they had little hope themselves; everything was forgotten that did not concern the invalid; anxiety for the silent sufferer absorbed them completely. After lingering for two days and nights without perceptible change, Mrs. Haskell passed on to the higher life.

"Oh, to think where she will awaken; if we could only follow her!" Lillian said through her tears. "Heaven seems so near—it almost seems as if we heard the heavenly choir singing. 'Well done, thou good and faithful servant.'" She looked so ethereal as she spoke that it almost seemed that she was about to join the spiritual band herself.

They fully realized their great loss and clung to each other in their affliction. When all had been done that love could devise, Annie urged Lillian to return with her to her home. Lillian, feeling sure that Winfred would marry as soon as he had overcome the first effects of his grief, longed to get away, and fearing that he might oppose her plan and discover how hard it was for her to part from him, while it would be still harder for her to remain under the circumstances, she decided to leave at once without any explanations; therefore while Winfred was transacting business out of town which was to keep him away for a few days, Lillian left with Annie, leaving word for Winfred with the housekeeper. Winfred, finding that Lillian had gone without consulting him, felt completely crushed. For a time he did not leave the house, and the servants feared for his health. At first pride prevented his following Lillian, but at length he could bear the silent separation no longer, and going to town he called at Annie's house with throbbing heart, only to learn from the servant that "Miss Annie and her friend had just left town for the seaside; no, she did not leave any address, she left suddenly; probably she would write before long; if the gentleman would call again perhaps she could tell him where they had gone."

Disheartened, he concluded that Lillian did not wish him to know where she had gone; his pride was deeply wounded and his spirit broken; he was completely cast down; he decided that there was nothing that he could do but to wait with what patience he could for Lillian to communicate with him. Business troubles, too, were pressing upon him, and he was having a very trying experience.

Lillian at Annie's had been equally unhappy and hopeless; nothing interested her and it seemed impossible to arouse her. Annie in despair, and fearing for her health, had proposed a trip to the seaside; Lillian welcomed the idea of any change and gladly acceded to the plan; Annie thought it would be a help to her and hastened to get ready lest delays might cause Lillian to change her mind; as the steamer left that evening they arranged to catch it, and in the hurry and excitement Annie had forgotten to tell her maid where she was going.

Arrived at the beach Lillian sat pensive and passive day after day, until one day, when she chanced to take up a daily paper, where she read of an accident in a very heavy fog. An ocean steamer had collided with the steamer that ran from Cathedral City to town and sunk her; it occurred the day before, which was the day that Winfred always went to town. She was very much alarmed, and, scarcely conscious of anything but a wild desire to reach her late home, she made a few preparations mechanically, and with a few hastily spoken words, which were almost incoherent, to Annie, she was off on the train for town before anyone realized what she was planning to do. Fortunately the journey was short; she arrived at the house feeling that she scarcely lived, and that one nameless dread absorbed all her consciousness. She scarcely knew how she got into the house. With the servant's exclamation: "Why, Miss Lillian, how did you get here!" Winfred, scarcely believing that he did not dream it all, rushed out into the hall, and Lillian, overjoyed to find him safe and well, rushed into his opened arms like a frightened little bird, and was held there tightly and not soon released. How they got into the music room they will neither of them ever know; for a while they were content to sit silently, looking at each other as if they had been separated for years and might be hopelessly parted again at any moment. Lillian was the first to throw off the spell and to recover sufficiently for speech. Feeling a little ashamed of her equally inexplicable flight and sudden return, she said: "I was fearful that you were lost in the accident during the fog," and failing to control her feelings she gave a little sob, continuing breathlessly, "I read that the steamer was lost with all on board," looking at him with a shudder and a pale face.

"No," he said, "it was a false rumor; as the fog was so dense I did not go to town. Lillian, you cannot know how I have suffered and how I suffer at this moment. I cannot see you again by my side without feeling that I must claim you for my own, refusing to let you go from my sight again; but all that must be past now;" sinking into a chair and burying his face in his hands, continuing in a low voice, "I have lost my wealth by the repeated failures of banks and the depreciation of my property; I have little left; hereafter I must depend upon my profession for a livelihood, and I cannot ask you to share the uncertainties of my existence under such circumstances; there must be a better fate than that in store for you, my darling."

"Wealth cannot purchase love or happiness. I have no fears for the future; can you think for one moment that if I could love you when you had wealth that I could think any the less of you when you lost it. I should despise myself if I could be influenced by the possession or the loss of wealth in the consideration of accepting the one I loved."

"And do you love me, Lillian?"

"You have little need to ask—you know that I do; I have a confession to make," restraining him as he was about to take her in his arms. "It has been the dream of my life to work for the cause of music by your side; to interpret musical composition with you as a second self, one in spirit, adding fullness to your playing, with mind in tune with yours, and hands that could echo your tones with kindred touch, following your leading and sharing your inspiration; all my study and efforts have directly or indirectly tended in that direction; all my music is but a reflection of your influence, to which heart and hand have always been susceptible; what you have received from the fount at its divine source I am content to receive from you. It has always been so with me; what I cannot receive myself I am happy to find in the one I love. I have felt the desire to work with you, and to do for others in a small degree, and to the best of my ability, what you have done for me; I desire to teach children rudiments and execution, giving them a true foundation, and then pass them on to your instructions, to the development of the powers which I have striven to awaken; with older pupils I could encourage, overseeing their practice, and playing duets with them."

"Do not stop, I beg; it is too delightful to hear you, and I will try to persuade myself that it is not all a dream; but you are too far off; come to me, my own darling, and close beside me, where you henceforth belong, continue your sweet talk."

Nestling beside him, and feeling that they did indeed

belong to each other, she continued: "It would be so delightful to work together with heart and soul devoted to the same worthy cause; I could save you much drudgery, so that you could always be fresh for the higher work which begins where mine leaves off. Working thus together we would indeed be blessed and lead useful lives. Your genius is wealth, and with health and energy we need have no fears for our prosperity, for we believe in an overruling Providence. I do not regret the loss of fortune; the necessity for work is a blessing, not a curse, and there are far better ways of doing good than distributing money."

"My own darling," said Winfred, taking her in his arms, "my good fortune has not deserted me, but is greater than I can bear, and I suffer; help me to believe that this is indeed real and that you will never again leave my side."

"I believe in fate," Lillian said; "before I met you I heard some young girls discussing the difficulty of choosing congenial persons whom it would be wise to marry, and I said impetuously: 'I shall know the one whom I would choose the moment that I first meet him.' This rather imprudent, overconfident remark was received with a chorus of 'Oh, no, you will not!' and while I had spoken without much thought I felt a strong conviction that it would be just as I prophesied. I said no more, but events have proved that I was right. Although I would not acknowledge it to myself at the time, when you first entered my home in your masterful manner, the feeling that my heart had gone out, past my control or recall, was very strong within me, and I should feel less confidence and security now in the love I bear you, and in our future, if this were otherwise." As she paused the yearning look that she gave him sought for the same assurance from him in return.

"I understand you perfectly, darling, from my own experience; even the first meeting between kindred souls that are to become all and all to each other should not fail to be deep stirring, aye, to the depths of our nature, let the overcoming of obstacles to perfect union be ever so slow. That same meeting had its lasting effect upon me, and even then it would have been a dreary return to the home life that had hitherto sufficed if I had not carried with me the object of my new thoughts and feelings, to study whom became the business of my life."

"How sorry I am that I left you when you needed me the most! By my own suffering I did penance indeed; can you forgive me, Winfred?"

"As completely as I hope to be forgiven for causing you any doubts and distress. You surely know that it was unintentional, Lillian? You can trust me fully, dearest?"

"Yes, love, I have only to let the daily experience of eight years testify to your worth and integrity, and I am content; my faith in you will not be easily shaken. I was too impetuous and wronged you with my doubting."

"It will be my task to make myself worthy of your sweet trust and faith, my darling; life has new responsibilities which make it very sweet to me. I must make your happiness even as you make mine; but tell me, dearest, was there not a time during that dark period when you ceased to love me?"

"I never ceased to love you from the first, but at the time of which you speak I did think it my duty to put my love for you to one side, that is from the centre of my being to the circumference, where it was ready to reassert its influence over my life at any moment."

"For instance, the moment that you thought that my life was in danger, then, like a very angel of mercy, you hastened to my side and nestled in my bosom like a frightened little dove—a messenger of peace—which I trust will never take wings again."

"Never; under Providence no bitter experience is endured in vain. In our selfish doubting we need the 'Lingering angel,' to whisper 'For on earth so much is needed, but in Heaven love in all.'"

Lillian and Winfred were married very quietly and were soon happily established in Lillian's old home in Yorktown. They had all the pupils that they could teach, and were very successful and very prosperous and happy in their life work. Winfred had many talented pupils, but none, he always declared, that could compare with his "first and best pupil." After a few years they regained their house in Cathedral City and occupied it the rest of their lives. Their son became a celebrated violinist, and their daughter a gifted singer; she sang in oratorio occasionally, but her parents were unwilling for her to lead a public life upon the stage.

During their early married life Lillian heard through her aunt of Page's marriage in Leipzig to a young American girl of great musical talent who had been a fellow student with Page; they were soon to return home. About the same time Lillian heard of Annie's engagement to Howard Leland.

"I am so glad," she said to her husband, "that those whom I love are also happy and beloved; you know the old song:

Love is as needful  
To being as breath;  
Love is dreaming,  
Waking is death.

"And do you fear any such awakening, dearest wife?" "Oh, no; true love is God-given and endures through eternity."

"As ours will, my own sweet wife."

[THE END.]



## Sound and Color.

AN INDETERMINATE CONVERSATION.

**CRITIC**—No, my dear fellow, pray understand me—

**COMPOSER**—I understand you well enough. You invariably object to anything that seems out of the ordinary.

**CRITIC**—Not at all. What I want to say is that the color organ exhibited at St. James' Hall is only a toy, and why some of the newspaper reporters have discussed it with so much seriousness is beyond my comprehension. The whole thing is perfectly arbitrary. Here is a man who believes in the analogy of sound and color, and he constructs an instrument which, when the keys are pressed down, throws colors on a white disk at the other end of the hall. But the selection of particular colors for particular notes is perfectly arbitrary.

**COMP.**—Of course, we all know that. But it is the idea of the thing that interests me. Of course you believe that sound can produce color?

**CRITIC**—As a general question I should say yes, but I do not think it ever suggests the same color to different people. To my mind it is quite a subjective matter and there is no objective analogy between sound and color. To suppose that any instrument can be invented that shall convert vibrations of sound into vibrations of light seems to me preposterous.

**PAINTER**—But the phonograph seemed preposterous until it was invented.

**CRITIC**—Did it? At any rate the idea was thinkable. In the phonograph you simply have the reproduction of sound by means of indentations on a wax cylinder. But here you are not asking for a mere reproduction of sound, but the conversion of sound vibrations into light vibrations. You might as well be an alchemist at once. Besides, you forget that there is no analogy between sound vibrations and light vibrations. The mental effect is entirely opposite. In music the high notes, that is the quick vibrations, are cheerful and light, while in color the more cheerful colors, such as red, have the slowest vibrations. So even if you could transfer sound vibrations into color vibrations, the effect would be exactly reversed.

**COMP.**—But that wouldn't matter. I mean you would still get a translation of sound into color.

**CRITIC**—But don't you see it wouldn't be on the scientific basis of vibrations, but simply a kind of translation of sound into color as it affects your mind. That is what you have to come to. If it were possible that a human being could be used as the translating medium, much as the cylinders of the phonograph are, it is just possible that you might by some unthought of and almost unthinkable machine reproduce the suggestion of color which sound has made to his brain. You think that absurd! Well, it's the only way out of the difficulty.

**ARTIST**—But you do not doubt that sound actually does suggest color. We have so much evidence of that.

**CRITIC**—I know. There was Lumley, the opera impresario, for instance. But he got his sensations of color from the quality of voices. For instance, Sims Reeves suggested a golden brown; Alboni, a blue; Patti, a light and dark drab, with occasional touches of coral; Clara Novello, bornata, always the same, but a cold, glaring color, and so on.

**COMP.**—Oh, that is all nonsense. Or, at least, it is not how music suggests color to me.

**CRITIC**—But, my dear fellow, it has always suggested different colors to different people. For instance the flute seemed to L. Hofmann, who lived about 1780, a red, while it suggested an intense sky blue to Raff. A certain writer, Jules Millet by name, laid down the law that acute sounds have bright red as a fundamental color, and that deep sounds suggest sombre colors. To me, for instance, the exact opposite is the case. The more acute the sound the more it suggests blues and drabs, and the more deep the more it suggests warm colors, such as browns, deep reds and purples.

**ARTIST**—I was interested in what you said just now about Lumley and the quality of the singers' voices. I think sound suggests color to me in that way. I do not know very much about music, but I believe you may take the principal color of the musical spectrum as extending through about 11½ octaves.

**CRITIC**—Yes.

**ARTIST**—Well, I should then distinguish the musical colors by the human voice: Bass, tenor, alto (contralto) and soprano. Then you have the intermediate colors of baritone and mezzo soprano.

**COMP.**—And which voices suggest which colors?

**ARTIST**—Well, of course, now I am only speaking of how they affect me and I do not pretend that the classification is anything but arbitrary. I should say the bass voice was violet; the tenor, red; the contralto, yellow; and the soprano, blue.

**COMP.**—Oh, I don't agree with your classification at all. To me the tenor is a golden yellow, shading to orange in its lower notes; and the soprano a vivid red, almost scarlet.

**CRITIC**—There, you see, neither of you has at all the

same idea. To my mind there is no such thing as color in music until you come to the different qualities of different instruments, which in their turn, it is true, suggest the human voice. I should say that tones of different pitch suggest different degrees of intensity of light and not of color. For instance, the tones that are produced by slower vibrations and longer sound waves I should call dark, and those produced by the quicker vibrations and shorter sound waves light. Thus you would have a perfect gradation from dark to light, from the lowest tones of the scale to the highest, until you have got a dazzling white light.

**COMP.**—But then I suppose you hold that tones of different pitch considered by themselves—if it be possible, for the ear will connect a separate tone with another just heard or imagined, and besides a sensitive ear can always hear the overtones—you hold, I suppose, that tones of different pitch considered by themselves are different in quality just as separate colors are.

**CRITIC**—If you say separate tones are different in intensity of light I shall agree with your definition of my opinions.

**COMP.**—Well, where does the color come in?

**CRITIC**—I was coming to that when you interrupted me. I do not think you can say music suggests color until you come—

**COMP.**—Now, you are using the word "music." We were talking of sound.

**CRITIC**—Ah, well, you must take the musical scale as we know it as the most orderly arrangement of sound.

**COMP.**—Yes, but don't you see that if you insist on the separate effect of each separate tone, you must also say that sounds in nature suggest color. What I mean is that color is suggested by sound only as far as one tone is related to another, as in music.

**CRITIC**—Oh, that is quite another point; only let me finish first. Besides, no sound in nature is one tone, but a mixture of tones, and that only produces a blurred, muddy effect, unless there is order in the mixture. But I was saying that I do not think that music suggests color until you come to the peculiar quality which attaches to every tone when produced by certain instruments. Thus, take any note you will, then have it sounded by a cello, a violin, a bassoon, or a flute, or a male or female voice, and the effect is quite different. I will not attempt to distinguish the colors of the different instruments, because, though I know they suggest different colors to me, I have never given any serious thought to the distinctions of one to the other, and so if I said anything now I should be only saying what has leapt into my mind at the minute. But in a broad way, if a composer wishes to produce a golden effect, such as the sun glinting on the water, he would employ mostly the lighter string family, such as violins and harps, with perhaps a touch of still brighter gold from the trombones and—

**COMP.**—I don't agree with you at all. I have been listening to all you say, both of you, and I have come to the conclusion that neither of you knows much about music or has really thought about the analogy of sound and color. Of course, you, Mr. Critic, would argue about anything, whether you knew anything about the subject or not.

**CRITIC**—Well, that is very pleasant of you. And may I ask what your opinion is?

**COMP.**—I was just going to give it to you. I think the assigning of separate colors to each note of the octave is simply absurd. To have any sense in it you would have to admit that a single note conveys something to our musical sense. When I say a single note or tone I mean that the mind must be able to grasp some effect of color when a note is struck without any other having been heard either before or afterward.

**CRITIC**—I did not say a single tone suggested color, but a degree of intensity of light.

**COMP.**—I know, but even as regards light you are not quite right. For the question of lightness or darkness is all comparative.

**CRITIC**—It is a question of vibrations.

**COMP.**—Yes, scientifically. But the mind is not conscious of those vibrations of light, and can only become conscious of degrees of light when an opportunity of comparison is given.

**ARTIST**—Excuse my interrupting you. Your remark seems to me so very true. We painters soon find that out. It is one of the secrets of the painter's art to get his tones right; that is, that the relation of different intensities of light to each other shall be true. You can only do it by comparison; and the judging of separate lights by themselves is very misleading. Indeed, I doubt if the mind can have any clear idea of light without this comparison.

**COMP.**—Precisely. So that even does away with the possibility of judging separate tones as different intensity of light, so that you may imagine that the assertion that each tone has a separate color is still more problematical. My point is that color in music is suggested not by separate notes but by chords. My musical primary colors are the fundamental chords of the 7th, 9th, 11th and 13th.

**CRITIC**—Which is which?

**COMP.**—Well, there, of course, you think you have me, and certainly it is not quite easy to lay down a hard and fast law. But I should say that the 7th is blue; the 9th

yellow—look how Wagner has used it in the Rheingold motive; and the 13th, red.

**CRITIC**—But you have not mentioned the color of the 11th?

**COMP.**—Well, you see there are only three primary colors, but some people add violet as a fourth. I am not quite sure that the 11th is violet in tone, for I am inclined to think it green. You see I have not mentioned the common chord, because there are no dissonances in it. That is how music suggests color to me, and not by separate notes. But, Mr. Critic, I agree with your idea that the scale shows a growing intensity of light from the lowest tones to the highest, only this is not color, only intensity of light. As to the instruments giving the true tone color I do not agree with it for a moment. The same chord played on different instruments remains, to my mind at least, the same color, only different in quality.

**ARTIST**—Just as different substances and surfaces produce different qualities of the same color. For instance, you can never get exactly the same effect of color in silk as in woolen substances.

**COMP.**—That is something like what I mean.

**CRITIC**—Your theory is all very well. But I do not quite see why the difference of vibrations between certain intervals should produce certain effects of color, which, you must admit, are not dependent on this admixture of vibrations.

**COMP.**—You should dismiss the question of vibrations altogether from your mind. You yourself have said there is no real analogy between the vibrations of sound and the vibrations of color.

**CRITIC**—Yes, but I think it is because the vibrations of sound produce certain effects on the brain through the ears, and the vibrations of color through the eyes, that the one suggests the other. But my whole point is that there is no objective analogy between sound and color, and that it has only a subjective existence in the minds of the listener, and that it is therefore impossible that any machine should be invented that should translate sound vibrations into color vibrations. The two are quite separate facts, and only find a similarity in the mind of man because they act on his nervous system in somewhat the same way. Why, our whole conversation has gone to show that our appreciation of sound color differs considerably.

**ARTIST**—And what I want to know is, if sound can suggest color, why not form? Grains of sand on a drum head will form themselves into the strangest—

**COMPOSER AND CRITIC (together)**—Oh, that is quite another story!—D. I. O'Genes, in the Musical Standard.

**Kaldy.**—Julius Kaldy, the former stage manager, is named as director of the Royal Opera at Pesth in succession to Arthur Nikisch.

**Brussels.**—During the last season the Théâtre de la Monnaie gave 301 performances of thirty operas. The greatest number of performances was of Massenet's *La Navarraise*, thirty-one times; then came *Saint-Saëns' Samson* and *Dalila*, twenty-four times; Massenet's *Portrait de Manon*, seventeen; Gluck's *Orpheus*, eleven times; Lohengrin, nine; Tristan, five, and Bruneau's *L'Attaque*, four times.

**New Italian Operas.**—Fadette, by D. de Rossi; Gismondo Dalmonte, by Sabatelli; Il Viandante, by Mascagni; Taming of the Shrew, by Samson; Gypsy Life, by Leoncavallo; Madonnetta, by Giannetti, and Pasqua dei fiori, by Gaetano Laporini. At Civita Vecchia an operetta, Don Alonzo, by Delle Piane, has had success. Furthermore, a young pupil of the Milan Conservatory, Renato Brogi, is working on an opera entitled *Ermengarda*, to be produced at Reggio; it is by an amateur, Diego Vitrioli; and in Genoa Paquita, by Valente, was a failure.

**Godard's Opera.**—One of the most important novelties at Covent Garden, London, next season will be Benjamin Godard's posthumous opera, *La Vivandière*, which has been finished by M. Paul Vidal. The libretto is by M. Henri Cain, the well-known painter, and it is quite as dramatic and rapid in its action as his previous work, *La Navarraise*, although, being in three acts, it will occupy the whole of the evening. The principal part of *Marion*, the vivandière herself, has hitherto been played in Paris by Mlle. Delna, but it would seem to be especially suited to the highly dramatic and picturesque style of Madame Calvé, who is to sing it in London.

**The Crop of Singers.**—Germany is suffering from a plethora of female vocalists. It is estimated that on an average the seventy lyrical stages in Germany do not engage more than seven or eight new vocalists every year, and that for each vacant place there are thirty applicants, all of them certificated by the various conservatoires. The débutantes are, as a rule, paid only £6 a month, and vocalists of acquired reputation are paid, with some few exceptions, only £30 a month. With concert vocalists, it is worse still. In most cases they have to pay to secure their first appearances, and if they are successful in their débuts they become the prey of the concert agents, who offer ridiculously low terms to artists.



## A Russian Composer.\*

NOT a great Russian composer?—I cannot say that. Supremely interesting, a picturesque figure, amiable, even lovable, a mighty clever musician—one can agree to all about Borodin; and it is only when one is asked to thus accept him as a great inventive musical genius that the line has to be drawn. This book, just lately issued, is short, and largely taken up by a windy, most emphatically young ladyish kind of preface—the sort of thing Mr. Fuller Maitland might write in his clearer moments; but the quotations from Borodin's letters embodied in the life, and the letters about meetings with Liszt that are given after the life, do enable one to see with striking vividness the picture of a rare and sweet personality. Let me endeavor to give my readers a hint of that picture; a kind of lead pencil sketch of it.

First, let me premise, music in Russia has long been in as parlous a state as it now is in England. Foreign composers have settled there, or natives have studied in foreign lands and returned with a quite astonishing foreign accent; but of a Russian school there has not, until the last few years, been any sign. Tchaikowsky and Rubinstein were both Germans in their music, though the former made a free use of Russian local color; and these composers are generally accepted as vaguely representative of Russian music. But if you speak to a young Russian musical student, he scorns them, and tells you with excited volubility of Glinka, Cui, Balakireff, and a dozen more. These (he insists) are the genuine musicians of the Russian people; the others are aliens. One can sympathize with the Russian student, for we in England here have been much affected this way. For many generations our English music was written by foreign composers, and not great ones like Tchaikowsky and Rubinstein (who was great in some things), but the merest mediocrities. In spite of his great name, Christian Bach was of that much abused species, and so was Benedict and many another who had his day. And our Englishmen, too, when they learn to speak the language of music at all, learn the German language. We are much like the Russians, I say, but we have this advantage over them, that we do not desire to thrust our real English composers, our home grown, home bred mediocrities—Arne, Wesley, Parry (to name only three of different dates)—down the unwilling throat of Europe. We know they are mediocrities, and though we would rather have them than none, we are content that other nations should not share our admiration. Not so the Russians. When earlier in the century a Russian movement began, the enthusiasts came to the conclusion that they had already secured what the movement came into being to produce—some great native composers, some composers who would do for the Russian heart and the Russian brain what Beethoven and his predecessors and successors did for the German heart and the German brain. This was healthy, for, as Mr. Pinero said, there is nothing like an atmosphere of praise for encouraging an artist to pull out the best that is in him. It was also natural, for a number of well-meaning musicians, such as Liszt, exceeded even the praise given by the members of the Russian school to one another, and the Russians (unfortunately and erroneously) took Liszt literally, never dreaming that he, like Mr. Pinero, believed in "praise, praise, praise" for anything promising. Again, it was natural, because Russian music happened to create a craze in Belgium, and the enthusiasts mistook the language of the craze for the language of solid conviction.

As a result of the belief thus engendered in their national music far too much intemperate writing has been sent out into the world, and the result of that is that when we get hold of Russian music our disappointment is at first unbounded. I cannot say that this book of Habet's will, directly, do much to give us a sane and proportionate idea of the Russian composer of whom it treats; but indirectly it will be helpful, for, as I have said, one receives a clear impression of the personality of the man, and realizes that the personality is not a great one. And Borodin, be it remembered, is esteemed one of the greatest of his school. My excuse for this somewhat lengthy prologue is that I do not want my readers to be disappointed when they hear Russian music; and disappointed they would certainly be if I gave them the following quotations without first letting them know exactly where Russian music stands at present.

As I learn from this book, Borodin was born in St. Petersburg, in 1834; and soon after, I presume, he received the two Christian names which I have not patience to copy. Nor does it matter, for no Western tongue could pronounce them. Now I can easily believe that Borodin was born in St. Petersburg, for I have been there, and can certify that human beings do inhabit that pestilential place, built as it is on piles over a morass.

As you drive through the streets in the little open carriages that take the place of the English hansom, you might (an you were careless) think the city full of noble buildings. But go on foot, and take a short cut through some of the meaner streets, and you find that those magni-

ficient fronts have nothing but wood and the commonest of brick behind them. Were a Nihilist to apply a light to St. Petersburg it would flare up like a box of matches. Sixty years ago the city was infinitely worse. Mud hovels were thrown against the finest wood houses, of paving there was none, the lamp post and the lamplighter were alike unknown. (Now the main streets are lit by electric light.) This backwardness is typical of everything Russian, including Russian music. Russia is at least half a century behind the rest of Europe. To get upon the thread of my story again, I believe that Borodin was born in this backward place; what I cannot believe is the next statement in the book, that he was descended from King David. Of course the proposition is put more delicately than this, but put it never so delicately, wrap it round with acres of frank depreciation, I could not believe it. And this little legend is characteristic of the whole volume. We are given preposterous absurdities, and left to accept them if we like—the author does not care. The author should care; he should care, at any rate, to keep such nonsense out of type. To pass by that point, Borodin's first passion—a passion which afterward managed to exist side by side with his passion for music—was for science. He studied the two subjects together, science, however, at least until he came of age, absorbing most of his energy. He frequented musical meetings of the Russian enthusiasts, and after passing through a Mendelssohn fever became interested in the possibilities of founding a real Russian school. But his musical feats were not at all astonishing. It is recorded as quite an important matter that when approaching the age of twenty he wrote a three part fugue and composed a scherzo for piano. In 1856 he became an army surgeon; two years later he took his degree of doctor of medicine, and after a period of travel he was appointed assistant lecturer in chemistry at the Academy of Medicine in 1863. This year is very important, for then it was he came under the influence of Balakireff, who urged him to compose. The spur applied thus had the effect of setting him to work upon his first symphony, that in E flat. Curiously enough this, his first large essay, took five years to achieve, and it was not produced until 1869.

Young Russia rose to the occasion; the symphony was an immediate success, although the critics condemned it. Borodin immediately took up an opera, but, tiring of that amusement, abandoned it and set to work upon some songs. In fact, he had already written some of his best lyrics. But later the desire to compose an opera overcame him again, and he chose for the subject "The Epic of the Army of Prince Igor," and from this contrived the libretto, the work commonly known as Prince Igor. He never finished it; but after his death the score was completed by his friends Rimsky-Korsakoff and Glazunoff. The fact is that Borodin's double vocation resulted in neither chemistry nor music receiving the attention necessary to produce great work. And we must remember that he was an amateur. Chemistry was his livelihood; music had to await his leisure. Writing to a friend on this subject he said:

"You ask for news of Igor. When I speak of this work, I cannot help laughing at myself. It always reminds me of the magician *Finer* in *Russlane*, who is burning with love for *Naina*, but forgets how time is flying, and cannot bring himself to decide his fate until both he and his betrothed have grown gray with age. I am like him in attempting to compass an heroic opera while time flies with the rapidity of an express train. Days, weeks, months, whole winters pass without my being able to set to work seriously. It is not that I could not find a couple of hours a day; it is that I have not leisure of mind to withdraw myself from occupations and preoccupations which have nothing in common with music.

"One needs time to concentrate one's self, to get into the right key, otherwise the creation of a sustained work is impossible. For this I have only a part of the summer at my disposal. In the winter I can only compose when I am ill and have to give up my lectures and my laboratory.

"So, my friends, reversing the usual custom, never say to me: 'I hope you are well,' but 'I hope you are ill.' At Christmas I had influenza and could not go to the laboratory. I stayed at home and wrote the Thanksgiving Chorus in the last act of Igor."

While Prince Igor was dragging, Borodin was busy upon another symphony, and this was performed with success soon after it was completed. In the year 1877 he went abroad and made the acquaintance with Liszt and wrote these letters about the great pianist, which will do more to keep his, Borodin's, memory green than any musical work that he himself achieved. His letters are full of charm. They are nearly all to his wife. In the first he describes how he went to Weimar to hunt up Liszt. Having found the house—

"Can I see the Herr Doctor?" I inquired, airing my German.

"Oh, yes! On the first floor."

"Heaven be praised! I rushed to the stairs, when I found I had lost my card. I had not another. I went back to look for it, and even went through the gate. One of the ladies ran after me, holding out the card which I had dropped.

"Is this the card you are looking for?"

"I thanked her, lifting my hat respectfully very high in the air, quite in German fashion, and went once more upstairs. I felt as though I were going to consult a doctor in his own house. Scarcely had I sent in my card when there arose before me, as though out of the ground, a tall figure with a long nose, a long, black frock coat, and long white hair.

"You have written a fine symphony," growled the tall figure in a resonant voice and in excellent French; and he stretched out a long hand and a long arm. "Welcome; I am delighted to see you. Only two days ago I played your symphony to the Grand Duke, who was charmed with it. The first movement is perfect. Your *andante* is a chef d'œuvre. The scherzo is enchanting \* \* \* and then this passage is so ingenious."

"And then his long fingers began to peck (picorer)—to use a picturesque expression which Moussorszsky made use of to describe the progression of distant intervals, pizzicato—in the scherzo and finale of my first symphony. He ran on incessantly; his strong hand caught my own and held me down to a sofa where there was nothing left for me to do but nod approval and lose myself in thanks."

He had a long interview with Liszt, and the next day saw him at a rehearsal in some church.

"The master is coming; the master is here!" The organizers of concert, in their black coats, hastened forward.

"The great door was thrown open and displayed the dark and characteristic figure of Liszt in the dress of an abbé. On his arm was the lady I had seen in his garden, and whom I could not take for a German.

"I was not mistaken. She was the Baroness Meyendorff, daughter of Gortschakoff, who had been, I believe, ambassador at Weimar. She is still young and very attractive in appearance, though far from being a beauty. A widow, she has made her home in Weimar, and Liszt lives in her house like one of the family. He was followed by a train of pupils, chiefly feminine; the masculine element was only represented by Rarembaki, a highly gifted Polish pianist. This galaxy made their inroad into church without any regard for the sanctity of the place, chattering in every language with a noise resembling a steam sawmill. Everyone took up their places on the benches. What element was lacking in this collection? There were German, Dutch and Polish women, without counting our compatriot, Mlle. Véra Timanoff.

"At a distance he is very like Petroff, and possesses the same air of superiority and consciousness of being at home everywhere. He conducts with his hand, without a baton, quietly, with precision and certainty, and makes his remarks with great gentleness, calm and conciseness.

"When it came to the numbers for piano he descended into the choir, and soon his gray head appeared behind the instrument. The powerful sustained tones of piano rolled like waves through the Gothic vaults of an old temple. It was divine! What a sonority, power, fullness! What a pianissimo, what a *molento*! We were transported. When it came to Chopin's Funeral March it was evident that the piece was not arranged. Liszt improvised at the piano, while the organ and cello were played from written parts."

Borodin dined with Liszt, and tells many interesting stories of the celebrities of the place, and both the celebrities and Liszt flattered him immensely on account of his music. On the occasion of another visit he found Liszt busy with a piano class.

"I went in. A Dutch pianist was performing a piece by Tausig. Liszt was standing by the piano surrounded by fifteen pupils.

"Ah! there you are," exclaimed the old master, giving me his hand; "but why did you not come yesterday? Gille assured me that you would not fail to appear. I was very much vexed. I would have shown you that I still have it in me to play Chopin's violoncello sonata."

"He then introduced me to his pupils.

"They are all celebrated pianists," he said; "or if they are not yet they will become such." The young folk all began to laugh. There were all those of both sexes whom I had seen at Jena.

"We have put off our lesson until to-day," said Liszt, "and do you know who is the cause? Little Mlle. Véra. She does as she pleases with me. She wished the lesson to be to-day; there was nothing to be done but to put it off."

"These words were received with a general burst of laughter.

"But now to work, gentlemen. H—, will you play?" &c.

"The lesson went on. From time to time Liszt would interrupt his pupils, play himself, or make remarks, generally characterized by humor, wit and kindness, which drew a smile from the young students, and even from the one to whom the observation was addressed. He did not get ruffled, or lose his temper, and avoided everything that might hurt the feelings of pupil.

"Try to play it à la Véra," he said, when he wanted a pupil to try one of those tricks of fingering to which Mlle. Véra was obliged to have recourse when her hands were too small to master a difficulty.

\*Borodin and Liszt, by Alfred Habet, translated by Rosa Newmarch. London: Digby, Long & Co., 1895.



"Occasionally, however, a malicious irony lurks in his remarks, especially when he speaks of the Leipsic school.

"Do not play like that," he said to a pupil; "one would think you came from Leipsic. There they would tell you that this passage is written in augmented sixths, and would imagine that was sufficient; but they would never show you how it ought to be played."

"And again to a pupil who had just played one of Chopin's studies in a very colorless style:

"At Leipsic that would be thought very pretty."

He spent the evening of that day with Liszt and other friends, and was evidently greatly flattered when the great pianist insisted on playing his (Borodin's) second symphony with him, as a duet. It is impossible, of course, not to say unfair to the translator of the book, to quote as freely as I should like from these interesting letters. To return to Borodin's history after he returned to Russia. This "Life" leaves one very vague as to what Borodin was doing and where he was doing it in any particular year. However, it appears that he wrote his symphonic sketch called *In the Steppes of Central Asia* in 1880 and in the following year he apparently got back to Germany again, for there is in existence a fragment of letter written to César Cui in which he describes various incidents of his visit.

"On May 28 (June 9) I arrived at Berlin from Magdeburg, at 10:50 in the morning. One of my traveling companions had advised me to stay at the Kaiserhof, as being the best hotel and the nearest to the Church of St. John, where the first concert of the festival was to take place; so I hired a porter to carry my bag and started on foot with him. We had hardly left the station when he said to me:

"There was a festival here yesterday."

"What festival?"

"What! you don't know? We welcomed a celebrated guest, the old Abbé Liszt. You have not heard of it? There was quite a crowd—the whole town was at the station. When the old master arrived, he was received with as much enthusiasm as a king; the men waved their hats and the ladies their handkerchiefs, and even their skirts."

He called upon Liszt of course and was received as warmly as ever. After some talk Liszt had to shave, and insisted upon the talk being continued while that operation was performed.

"Come in here! I am not going to act the coy damsel. You will kindly allow me to finish my toilet in your presence, Monsieur Borodin; it will not take long."

"I went into his room; Liszt was seated in the arm chair, the valet was tying a napkin under his chin, as one does to children lest they should soil their frocks. To the left of the door stood a little table, littered with music that had evidently been thrown off in a moment of inspiration. Involuntarily I bent over it and saw a score, and beside it a transcription for piano, both in Liszt's autograph, with blots, erasures and cancelled passages.

"Do you know what that is?" said Liszt, without waiting for me to ask. "It will amuse you; I am writing a second Valse de Mephisto. The desire came upon me suddenly; it is quite new. I am busy with the piano arrangement. If you care to see it, take the score. No, not that one," he exclaimed, "it is a bad copy; take this one."

"And before I had time, the venerable, gray headed master escaped from his armchair and the razor of the Montenegrin, his cheeks lathered with soap, and turned over the music until he found another score.

"Here! Look through this."

"But this was impossible, for Liszt talked without intermission, asking me if I brought any manuscript with me, when my symphonies would be published, and if any new works of mine were being performed in Russia."

But in 1885 came his great triumph. "At this time the Countess Merrey-Argenteau had undertaken to popularize the works of the new Russian school, and at her initiative three concerts, exclusively devoted to this school, were given during the winter at Liège. These concerts, conducted by M. Th. Jadoul, were very successful, thanks to the judicious selection of works performed at them, and were the starting point of a movement of popularization which has had lasting effects." In August of 1885 we find Borodin writing to his wife from Liège:

"Here I live in clover. Belgium is altogether like Moscow, and the Belgians Moscovites. Here amiability and hospitality are overflowing, but this amiability has nothing conventional about it. It is 'substantial,' as Alexandra Andreianna would say. Everyone wants to ask you to dinner, or offers you drinks; and in these things the Belgians are true artists. The food and wine are of the first quality, not as in Germany. The amiability of the Belgians is especially agreeable, because they have a charming way of doing you a politeness with simplicity and heartiness.

"Germans, French and English often know how to be amiable beyond expression, but they are always careful to make you feel it. They always seem to say, 'I am amiable to you, but you must feel obliged to me in return.' The Belgian, on the contrary, tries to avoid every allusion to his superiority, and it is in this that he is pre-eminently our superior. Most Belgians are healthy, lively, alert, expansive, but not without reserve and tact. The Belgian ladies have, as a rule, a look of health, a pink and white com-

plexion and fair hair. Among the people, however, one sees very many pretty brunettes with large eyes and long black lashes. They are a relic of the Spanish element, which has survived to this day. A sense of dignity and independence is highly developed in every class of society.

"I am literally torn asunder and dragged from breakfasts to dinners and suppers, at which they never fail to give me Russian music, often my own, or that of Cui. It is generally performed respectfully, often extremely well, and always conscientiously. I have several times heard my two symphonies and my Steppes played as duets, my songs and my *Petite poème d'amour d'une jeune fille*; thus I have christened the seven little pieces intended for the countess. This little poem is quite the rage."

Nearly all Borodin's works were performed, and this visit was the culmination of his artistic career. He returned to Russia determined to do yet finer works. But it was not to be. He was still busy with another symphony, when, on February 14, 1887, he wrote to his wife:

"To-morrow we have a musical party here: it will be very grand—'il y aura de la bougie,' as Murger would say in his '*Vie de Bohème*.' To-day we have engaged the pianist. There will be a masked ball, but I will not unveil the mysteries, and I leave the description of the entertainment to the more skillful pens of your other correspondents."

At this party Borodin fell dead.

It is only eight years since Borodin was buried in the Nevsky Monastery by the Neva. I cannot tell whether his music will last, or pass away like the once popular works of many another busy composer. But whether they pass away or stand, the letters from which I have quoted so many specimens will remain for long his delightful little pictures of the greatest pianist who has yet lived, and while they are read it will be impossible to forget that Borodin, whether he was great or not, was, at any rate, the man who "was lovely in his life."—*Magazine of Music*.

### Madame Moriani.

SUCCESS of pupils is the best indorsement that a teacher can have, and it is with pleasure that this paper presents to its readers this week an excellent likeness of Mme. Moriani, the now famous singing teacher of Brussels. Many of the vocal teachers are either broken down singers or those who in attempting to follow the profession have met with failure; and most of these have never had any proper preparation for teaching. Mme. Moriani, on the contrary, had a peculiar experience which made it necessary for her to study most carefully this interesting subject in all its phases.

Nature did not endow her with a good voice. There was not sufficient volume in it for the dramatic, and not enough lightness and compass for coloratura singing, and she had no medium register. In spite of these defects she had a great passion for singing, and being a woman of strong character she was determined, if possible, to overcome these apparently insurmountable obstacles. With this end in view she studied with most of the great vocal teachers of Paris one after another, but with little or no success.

Several French composers heard her sing in drawing rooms and were so struck with her artistic temperament that they advised her to go to Hengel, the publisher, and ask his opinion. Her disappointment was very great when he told her that she had no voice for a singer, and even her good style and dramatic instinct could not help her for the stage. However, while she was singing, Pasdeloup, the founder of the great classical concerts in Paris, came into the room and, unseen, heard her sing the grand aria from *Der Freischütz*. When she had finished he came forward and asked to be introduced to so good an artist, and he engaged her for his two next concerts immediately. Hengel gave her an introduction to Sir Julius Benedict in London, and she sang in many of the great concerts, at the Crystal Palace among other places. She met Gounod, who said to her, "I sign your passport," and orchestrated for her a Spanish bolero for one of the Philharmonic Society's concerts.

But she was not satisfied with her voice, and still persevered, determined to find out for herself a method of improving her refractory organ. By selecting the best in the methods of each of her teachers, and by careful study and research she really succeeded in making her voice so good that she was engaged at the Italian Opera in Paris.

She sang *La Sonnambula*, with Vianesi as conductor, and he gave her her name, Moriani, and told her she was of the material of which great artists are made. She was preparing to sing at La Scala when she fell ill, and the engagement had to be given up.

Her difficulties, however, she had overcome, not the least of them being a tendency to sing D when she intended to sing E, a thing which neither teachers nor physicians could account for. This illness lasted a long time, and she again lost control of her voice, but on recovering she was able to regain it by means of her excellent method.

Being always fond of music, she received a good, all round musical education in Paris, studying harmony, composition, piano and organ, the latter with César Franck.

This thorough training enables her to make any alterations necessary in the songs or arias to suit her different students, and to add cadenzas in the styles of the various composers. Mme. Moriani herself accompanies her pupils, and does everything she can to preserve their individuality. The Friday morning lesson is open to visitors, managers and those interested in seeing her method exemplified. She has in her room a little stage to give the pupils the habit of singing in public.

A prominent Russian pianist who attended one Friday morning was so pleased that he immediately made Mme. Moriani a most flattering offer to go to Moscow to teach in the conservatoire and take private pupils. Her old friend, Guzman Blanco, President of Venezuela, also was most anxious for her to become directress of a conservatoire which he would found out there. Her work in Brussels, however, is so satisfactory in its results, and she is so bound up in her pupils, that the monetary advantages of these offers were not considered.

It is at these Friday morning lessons that most of her pupils get their engagements. It will be interesting to note some of these who are doing Mme. Moriani great credit. Mlle. Vuilleaume has met with success in Holland, Brussels, Lyons, Marseilles, Paris and St. Petersburg. Mlle. Gherlsen was engaged at once for Drury Lane and Covent Garden, and had marked success on Sir Augustus Harris' provincial tours. She has also sung at the Lamoureux concerts and other important institutions in Paris. The Misses Salter made their début in London last season, and were highly noticed in the English press. They have booked engagements for a year in advance.

Miss Verlet was recently engaged for the Opéra Comique, Paris, without any recommendation but her singing, at the handsome sum of £4,000 a year. Mme. Henion, now at Sao Paulo, Brazil, is making large sums in teaching Mme. Moriani's method. The committee of the Midland Institute, seeing how much the English girls improved under the Moriani training, asked her to recommend a representative for the singing classes, and Miss Vyvyan was chosen for that purpose. Many others might be cited, and as some of these had very indifferent voices, their success is a splendid testimony to the efficiency of Mme. Moriani's teaching.

As an example of her interest in her pupils and her generosity to them, it might be mentioned that she gave Bathyle, an opera in the Grecian style, composed expressly for her by Emile Mathieu, the eminent director of Louvain's Conservatoire, under the direction of the best artists in Brussels.

There was a full orchestra, and the performance was a success far beyond her most sanguine hopes. The Queen came expressly and was greatly charmed, while the public was most enthusiastic, and the press spoke very highly of the work done. She has M. Vermandele to teach acting, and the work of the students on this occasion testified to his ability in this direction.

Mme. Moriani was born in Venezuela. Her father, Sig. de Corvaia, was a Sicilian, and her grandfather was one of the founders of the union of Italy. Her grandfather on her mother's side was an English general and fought for the liberty of Bolivia. When she was six years old her father was appointed plenipotentiary to France, and so from her earliest years she had the advantage of residence in the French capital.

She was invited to Holland to sing at concerts. When passing through Brussels she was introduced by the Count of Montebello, the French Ambassador. She sang also at the house of the Countess de Flanders, and she was immediately invited by the director and committee of the Opera to establish herself in Brussels as a vocal teacher.

Her school was opened in 1886, and was the first started in Brussels outside the conservatoire. It was not an easy task for Mme. Moriani to leave her family, her friends and her beautiful home in Paris, but she does not grudge it now, as she is wrapt up in her art and her pupils in Belgium. She has now become so popular that during her holidays she is invited to England and other countries, where she has gained quite a reputation for vocal consultations. Often with a simple piece of advice she puts the students in the right way when they think their voices are spoiled.

She has a delightful personality, and her wonderful success is due to her great intelligence and to her almost magnetic influence on her pupils, as well as her love of and seriousness in art.

**The Biggest Organ.**—The organ in the Trinity Church, Libau, has 181 registers; that at Sydney, New South Wales, 126, and the organ at Riga, 124. The Libau organ is by no means so simple as many newer organs, as it has been built up, bit by bit, to its present magnitude.

**Kienzl.**—The Royal Opera at Kroll's, Berlin, produced on August 15 Wilhelm Kienzl's *Der Evangelimann*, under Weingartner's direction. Frau Pierson appeared for the first time in the season. This work will be also produced at the Court Theatre, Munich, and at many other cities in Germany. Angelo Neumann has acquired the right of production in Austria.



### A Scientific Voice Method.

"THE Human Voice, Its Mechanism and Phenomena,"\* by Anatole Piltan, will certainly be read with much profit by every teacher of voice production, as well as by all students who are seeking a method that gives tangible proof of whether they are breathing correctly, or using the throat in a proper manner.

M. Piltan has through a long series of experiments developed a scientific method of exposition, by means of which, with certain apparatus he has invented and adapted, anyone can judge for themselves of their condition and progress, and the teacher is enabled to see whether his instructions are being correctly carried out.

If the reader will get M. Piltan's illustrated text book, published in London by Robert Cocks & Co., and in New York by Schubert & Co., he will find in the appendix ample illustration of this graphic method, which has long been utilized by scientists to give definite proof to conclusions otherwise unintelligible to all but a select few. M. Piltan is undoubtedly the first to apply this graphic method to record the respiration of trained and untrained singers, to ascertain the movements and vibrations of their larynx, or to detect the variable capacity of their lungs, the length of their vocal expirations, the variations of pressure in their trachea, as also in their buccal and nasal cavities.

Accompanying are two illustrations, one of the instrument, which suggests the application of the principle, and one showing the curves recorded in a shout, loud and soft, in the same expiration. These instruments can be bought with book (see list, page 108). These will serve to indicate that by the logical use of these appliances they can not only test their present capacity, but constantly reassure themselves of their improvement. Among other illustrations in the book are further appliances and records of movements of the thorax and abdomen in ordinary respiration, groaning, coughing, screaming, sneezing, violent effort, whispering, good tone, loud tone and also of instrumentalists. The laryngograph records movements of the larynx in scales, loud and soft tones, vowels, shakes on different letters, curves of variable pressure of air in the mouth, &c.

The perfected laryngoscope also enables the teacher or pupil to watch the action of the vocal cords, and thus helps them to see their position when the different notes are sung.

With these remarks on the appliances, which make clear the important elements in voice production, let us pass on to that part of M. Piltan's book that deals with the subject from the teacher's point of view. It might be opportune to

conclusions on matters that hitherto have been controversial ground.

In 1887 M. Piltan submitted to the Section of Music of the Académie des Beaux Arts, Institut de France, the appliances referred to above, and described as "an ingenious and delicate apparatus designed for the purpose of recording the movements of the larynx, thorax and diaphragm during the actions of respiration and singing." After considering carefully the inventions and their application,



with the results therefrom, M. Piltan was highly complimented on the wonderful extent to which he had carried the developments, and they unanimously indorsed his conclusions. The report was approved by, among others, MM. Ambroise Thomas, Ch. Gounod, Reyer, Massenet, Saint-Saëns and Leo Delibes.

Going to London, M. Piltan was invited to give an exposition of the results of his researches before the Physiological Society at King's College in 1880. Here his conclusions met the approval of that august body. M. Piltan gave illustrated lectures before a large gathering in the Royal Academy of Music, and greatly interested many leading professors of voice production, some of whom have written him, speaking of his work in the highest terms.

M. Piltan's wide experience in both the technical and aesthetic branches of the study, reinforced by his experiments, has enabled him to give such concise answers to questions on every phase of the subject that the student

to breath, with appropriate exercises, and emission of the voice. These are classed under Part I. Part II. treats of pronunciation for English singers, giving vowels and consonants, and how to take them. Part III. is devoted to expression in singing, embracing legato, staccato, embellishments and phrasing, with plenty of well arranged exercises. After this follows the appendix referred to above, and which is doubly interesting, as it brings to us a knowledge of the foregoing that otherwise would be impossible.

The student and professor alike will be impressed with all the new thought and matter contained in the book, and this honest and painstaking endeavor to solve by scientific experiment the mysteries that have heretofore shrouded the question of voice production is very commendable, and M. Piltan is to be congratulated upon its success.

### Foreign Notes.

**Wagner.**—The Wagner performances at Munich began August 8 with a production of *Die Feen*.

**Messenger.**—Andre Messenger has married Miss Hope Temple, and they will collaborate in an opera.

**Parma.**—On August 11 the remains of Paganini were exhumed at the Communal Cemetery, Parma. The countenance of the celebrated violinist was in perfect preservation.

**Weimar.**—The Weimar *Telegraph*, of August 15, announces that on that day the memorial of Hummel was unveiled in the presence of the officials of the duchy and the descendants of Hummel.

**Deaths.**—At Munich, August 13, Ludwig Abel, aged sixty-one. At Ratisbon, August 11, Joseph Renner, aged sixty-three. At Cologne, August 12, Meta Kallmann. In Paris, the critic Hippolyte de Bos.

**Dresden.**—The city of Dresden is preparing to celebrate the eighty-fourth anniversary of the birthday of Franz Liszt on October 23 next. On that occasion it is intended to perform the celebrated pianist's oratorio, *Saint Elizabeth*.

**Mallinger.**—Matilde Mallinger has abandoned her idea of residing in Berlin, where she first made her fame, and has resumed her position as teacher of singing at the Prague Conservatoire, where she will continue to give instructions in the Czech language.

**The Raff Conservatory.**—The report of the Raff Conservatorium, at Frankfurt, has just been published for the year 1894-5. In the course of the session six grand concerts, open to the public, have been given, fourteen students' concerts and two theatrical performances.

**Kroll's.**—The rebuilding of Kroll's Theatre in Berlin was done in eight months, after the designs of Gustav Hochgürtel. The paintings in the auditorium and the Gobelin tapestry are by Koberstein. The curtain is an allegory, the Muse of Song in a gondola drawn by three swans.

**A Spanish Opera.**—Juan Valera's *Pepita Jimenez* has been made into an opera, the music by Señor Albeniz, and will be brought out at Barcelona in October. When Valera retired lately from his post as Ambassador to Vienna, Emperor Francis Joseph conferred on him the order of St. Stephen of Hungary.

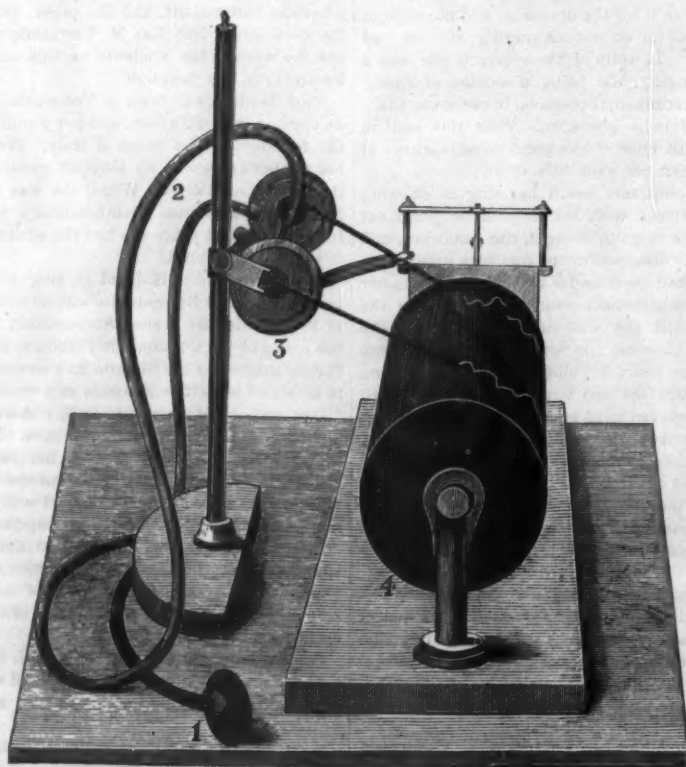
**Ostend.**—Ostend was the scene last month of a Widor festival devoted to the works of the Parisian composer and organist, who came from Paris and conducted his new symphony (written for Geneva) for organ and orchestra, the suite *La Korrigane*, the suite *Conte d'Avril* and the *Allegro* of his Sixth Symphony for orchestra and organ.

**Vienna.**—The opera season has begun with a galaxy of "guests" in place of the regular members, who are on vacation. Thessa Grahl and Elise Wiborg both play *Hansel* in Humperdinck's opera. The former is a good actress and a poor singer, the latter a good singer but poor actress, so you can make your choice. Fanny Mora, of Mainz, is praised for her *Valentine* in *The Huguénots*.

**Italian Composers.**—The one-act *Zanetto*, by Mascagni, will probably be given in Berlin for the first time in September. *The Taming of the Shrew*, by Samara, will be produced at the Milan Teatro Lirico in November. *André Chenier*, by Giordano, will be presented at La Scala in January for the first time. Coronaro's *Claudia* will receive its baptism of fire at Berlin in September.

**Zurich.**—A new building dedicated to music has recently been erected at Zurich, on the borders of the lake. It consists of a large concert room and a small one, and provision is made for open air concerts during the summer season. The three halls can, if necessary, be thrown together, when they will accommodate an audience of 3,000 persons. This Tonhalle is surrounded by a fine garden. The inauguration will take place next October.

**An Operatic School.**—The well-known theatrical agent C. F. Van Hell has started a "First Berlin Opera Soloist and Chorus School," with the object of making the road to the stage easy for those who hope to be solo singers or members of the chorus in the opera. It will give public performances of entire operas by the pupils, with orchestra and chorus. Herr Van Hell has had twenty-eight years' experience in Vienna, Berlin and New York.



1. Singer's bag. 2. Elastic tube. 3. Tambour. 4. Revolving cylinder.

mention first that M. Piltan has had wide experience in teaching voice production, extending over years spent in Paris and London. In the French capital he made a special study of the physiological side of the subject in the hospitals, where every facility was afforded him, and he was able after exhaustive experiment to come to definite

will find these answers so explicit and readily comprehended that subjects heretofore vague will become easily understood.

It would be obviously unjust to quote a few of M. Piltan's conclusions without giving them in extenso, and attention is called to his subdivisions of the subject, each of which he has treated fully in his book. Commencing with the important matter of concise definitions of terms he passes on to characteristics and classification of voices, how and when

\* *The Human Voice, Its Mechanism and Phenomena*, by Anatole Piltan, large 4to, pp. 107. Paper covers, 5s. net; cloth, 6s. net. London, Robert Cocks & Co.; New York, Schubert & Co.





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BRITISH OFFICE OF THE MUSICAL COURIER,  
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**MR. ROBERT NEWMAN'S** commendable enterprise, the Promenade Concerts, continues to grow in popularity, and the audiences are uniformly large. By means of that ingenious device, the phonograph, the patrons of the Indian Exhibition are also able to hear the musical programs at the Queen's Hall. The enthusiasm seems to keep pace with the progress of the season. The familiar numbers, as well as the novelties introduced, are listened to with rapt attention, and we find that the audiences are very discriminating. The band has been brought to a fine ensemble under the skillful conductorship of Mr. Henry J. Wood, who, as I mentioned before, strongly reminds me of Herr Nikisch.

Perhaps the most important novelty introduced this week was the overture to Rimski-Korsakow's opera *La Nuit de Mai*. This is a very effective number, introducing themes used later on in the opera, the two principal being a slumber song and some bird-like effects. It is a musicianly composition and will probably prove popular with our orchestras. The Meditation from Massenet's opera *Thais* was also introduced for the first time in England. Max Bruch's romance for violin and orchestra was well played by Mr. Frye Parker, leader of the orchestra, who takes the place of the late Mr. Carrodus. Mr. Henry Stockwell, the Australian tenor, made a first appearance at these concerts last week. Mme. Vanderveer-Green has sung on two evenings with the same success that has attended her appearances before. Indeed she is a grand favorite at these concerts, as is Mr. Ffrangcon-Davies, who appeared twice during last week. Among the other singers may be mentioned Mme. Marie Duma, Miss Kirkby Lunn, a pupil of Mr. Wood, who made a successful first appearance; Miss Kate Cove and Miss Anna Fuller, who continued the success gained at her debut.

A change of program will be forthcoming at Queen's Hall next week. Monday will be devoted to Sullivan's music; Tuesday to Wagner; Wednesday, classical; Thursday to Gounod; Friday to Strauss, and Saturday, miscellaneous. On Wednesday evening Gade's Fourth Symphony and two novelties in the way of a suite in five movements by Percy Pitt and a piece for orchestra and horn by Herbert Bunting will be brought out. The vocalists will include Mr. Avon Saxon, who has recently returned from South Africa; Mme. Stephens, a debutante; Mme. Marie Duma, Mme. Alice Gomez, Miss Regina de Sales, Miss Anna Fuller, Miss Winifred Ludlam, Mme. Vanderveer-Green, Miss Marian McKenzie, Mr. Herbert Grover, Mr. W. H. Stephens, Mr. Jack Robertson, Mr. Iver McKay, Mr. Ffrangcon-Davies, Mr. W. Peterkin and Mr. Watkin-Mills.

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The death at Sèvres, at the age of eighty-three, is announced of M. Achille Lemoine, one of the oldest music publishers of France. M. Lemoine was once a celebrated pianist, and studied with Henri Bertini and Kalkbrenner. He also composed a large number of piano pieces under the pseudonym of Heinz. The music publishing business was started at Paris in 1780 by his grandfather, Antoine Lemoine, but since the death of his father, forty-three years ago, M. Achille has been chief of the house. His most important publication was the *Panthéon des Pianistes*, a collection in several volumes of something like 600 of the works of the great piano masters. It is said that this was the first important collection of piano music ever issued at a popular price. After the exhibition of 1867 M. Lemoine was made a chevalier of the Legion of Honor.

M. Alvarez has just signed with Sir Augustus Harris for a further term of three years, his engagement lasting each year two and a half months, or the whole of the regular season. According to a Parisian authority this popular tenor will receive next year 24,000 frs., in 1897 30,000 frs. and in 1898 35,000 frs. This is one of the most important contracts that Sir Augustus Harris has made under his plan of engaging his leading artists for three or five years.

Mr. George Musgrove, of the Australian operatic firm of Williamson & Musgrove, recently arrived in London on the lookout for novelties. Mr. Musgrove states that the general condition of things in the colonies is much improved.

Many stories have been told about the late Dr. von Bülow, but the following, told by the *Daily News*, is an unfamiliar one. A certain noble lady connected with the German court desired to attend the rehearsal of a symphony, and so much pressure was put upon the peppy doctor that he reluctantly consented. When the band was ready, Dr. von Bülow ordered the first bassoon to play his part alone from beginning to end. The lady stood it for nearly ten minutes, when, with the remark that it was no doubt very interesting, but somewhat fatiguing, she fled.

I have already mentioned that Signor Verdi has for some little time past been engaged upon certain works of a religious character. The most important of these, a mass to celebrate this month the seventh centenary of St. Anthony of Padua, is now finished. Verdi has also set to music a certain number of hymns to the Virgin, the poems being from the pen of Dr. Boito.

Another of those up to date musical medleys was produced at the Theatre Metropole, Camberwell, on Monday night. It enjoys the not very propitious title of *The New Barmaid*. It was composed by Mr. Crooke, and the music is melodious, and altogether the entertainment was a success.

M. Slivinski, the Polish pianist, played Schumann's concerto in A minor at the third classical concert given at Eastbourne the present season. An efficient orchestra under the conductorship of Mr. Norfolk Megone gives daily programs at this popular resort, and on this occasion played Beethoven's Leonora symphony No. 3, the Italian symphony (Mendelssohn), the Peer Gynt suite (Grieg) and the Siegfried Idyll.

The council of the Guildhall School of Music have decided not to take the rooms at present occupied by Mrs. Smith, the lady superintendent, for class rooms. After considering the matter it was thought unwise, in view of the large number of female pupils who attend the school, to do away with the resident official. Thus for the coming term they will again be short of room for their increasing number of students, the large total of 3,700 being reached last year.

The London orchestral rehearsals for the Gloucester Musical Festival commence on September 5 at St. James' Hall.

Sir Augustus Harris has been enjoying part of his holiday with the De Reszkés at Mont Doré.

Mme. Albani has returned from her holiday on the Continent, preparatory to singing at the autumn festivals.

It is reported that Signor Lago has had a very successful season in Russia, and that he is making arrangements to extend it.

ful season in Russia, and that he is making arrangements to extend it.

I learn from Mr. Liebmann, M. de Greef's impresario, that he has now completed arrangements for the provincial autumn tour, which opens at Eastbourne on September 27. M. de Greef will play in the following towns between that date and October 34: Brighton, Portsmouth, Bournemouth, Bristol, Liverpool, Dublin, Dundee, Glasgow, Edinburgh, Sheffield, Hanley, Nottingham, Bath, Plymouth, Torquay, Birmingham, Leeds and Manchester. Being compelled to leave England immediately after the recital at Manchester, to commence his previously arranged Continental tour, which opens at Breslau on the 26th, he will probably be unable to play in London this autumn, though there is a bare possibility he may come over for one or two orchestral concerts in November. Among other Continental towns M. de Greef will visit are Dresden, Magdeburg, Leipzig, Munich, Strasburg, Marseilles, Lyons, Bordeaux and Cologne.

Dr. William Done, the distinguished organist of Worcester Cathedral, died at his residence in Worcester on Saturday at the advanced age of eighty years. For the past fifty-one years Dr. Done has filled the post of organist at Worcester Cathedral, and celebrated his jubilee of that office last year, when the degree of doctor of music was conferred upon him by the Archbishop of Canterbury. His connection with the cathedral commenced as a chorister in 1825, he being apprenticed pupil in early boyhood to Mr. Clarke, whom he succeeded as organist on that gentleman's decease. Dr. Done introduced many changes and improvements in the musical services at the cathedral, and was one of the originators of the voluntary choir. He was mainly responsible for the introduction of Bach's Passion music into the special evening services during Holy Week, the performances of which have proved so popular. Dr. Done for many years acted as conductor to the Three Choirs Festivals when held at Worcester, but at the last music meeting failing health compelled him to relinquish these duties to the assistant organist, Mr. Hugh Blair.

He composed considerable good church music, and in addition to his duties at the cathedral conducted for many years the Worcester Choral Society.

Mr. Hugh Blair, who has been his deputy for some years, has now been officially appointed organist at Worcester Cathedral and conductor of the festival there. Mr. Blair was a chorister in the cathedral and a pupil of Dr. Done. In 1883 he became choral scholar of Christ Church, Cambridge, where he took his B. A. in 1886 and his Mus. Bac. in the following year. In 1890 he was appointed acting organist at Worcester, and in 1893, owing to the infirmities of Dr. Done, he conducted the festival. He is the conductor of the local choral society, and has composed, among other things, two cantatas, *The Harvest Tide* and *Advent*.

Among the callers this week was Miss Marie Parcello, who looks forward to her return to America with keen interest.

Mme. Guy d'Hardelot, the composer, is contemplating visiting America with Mme. Calvé this autumn.

I have every reason to believe that a company will soon be organized to build a new opera house on the old site of Her Majesty's Theatre. The scheme is an extensive one, and as soon as it has any definite form I shall give my readers full particulars.

I have just received a letter from Mr. Clarence Eddy. He is spending a couple of weeks with M. Guilmant at his beautiful home at Meudon, and he writes how much he is enjoying the time with the great French organist. Toward the last of the month he and Mrs. Eddy contemplate making a tour of Switzerland.

Miss Rose Ettinger, who has studied with Mrs. Eddy, is now settled in Paris under Mme. Marchesi, who is greatly pleased with her voice, and says it is perfectly placed.

The financial prospects for the Leeds Festival are very promising. Seats for the performance of *The Messiah*



**MISS A. HERMIONE BIGGS**, an assistant of Dr. William Mason, will have time for a few more piano pupils. For further particulars, apply at Steinway Hall, New York, after September 1.

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have been sold out for some two weeks, and nearly all the morning performances are sold out, and it looks as though by the time the festival opens there will not be a seat to be had.

I had a call this morning from Mr. Blumenschein, of Dayton, Ohio. He and his family are enjoying the sights of London.

CARL ROSA OPERA COMPANY.

This company, which gives grand opera in English in the larger provincial towns of Great Britain, has done as much as, if not more than, any other active movement in educating people generally in good operatic music. It opened the current season with a performance of *Carmen* in Dublin on Monday, when Mlle. Zélie de Lussan sang the title rôle with great success, and I quote from our Dublin correspondent about her work: "Naturally the centre of attraction was Mlle. Zélie de Lussan, whose charming interpretation of the gipsy girl, as given by her some two years ago in this city, is still clear in our recollection. To say that she has further developed her conception of *Carmen* is to say too little; she has simply transformed her former vivacious and delightful personation into one in which grace of motion, marvelous facial expression and consummate art in every detail form a *Carmen* so entrancing, yet withal so full of a certain diablerie, that we almost shudder while we admire. Her singing was, in a word, magnificent, and her rendering of the famous 'Seguidilla' has been seldom, if ever, surpassed here."

*Escamillo* was taken by another American, Mr. Van Rensselaer Wheeler. This was his first appearance in grand opera.

On Tuesday Mme. Emma Romeldi, as *Marguerite*, showed herself an accomplished and appreciative artist, and gave a most careful rendering of her part.

On Wednesday evening Mendelssohn's opera *The Son and the Stranger* formed the lever de rideau to Rustic Chivalry. In the latter Miss Ella Russell's magnificent interpretation of the trying rôle of *Santuzza* was a rare treat. Miss Russell was in glorious voice, and held the audience in rapture by the beauty of her superb vocalization and the intensity of despair with which she invested the part. She is above all thoroughly womanly in her conception; there is no coarseness of passion in her portraiture, but I see therein the deep, tear compelling anguish for a wrong for which there is rarely redress. Mr. Barton McGuckin as *Turiddu* sustained his already high reputation. The other performances for the week were *Hänsel and Gretel* on Thursday, and *Der Freischütz* on Friday.

PROMENADE CONCERTS IN QUEEN'S HALL.

The Promenade Concerts were formally opened on last Saturday evening, and success was assured from the very start. A large crowd gathered in Queen's Hall, which was very tastefully decorated.

In the very centre of the auditorium is a little fountain in which little palms are constantly receiving a gentle spray, and electric lights are introduced so as to give a fairy-like effect. With the aid of mirrors and further floral and palm decorations the front of the orchestra is also very fairy-like in appearance, while the orchestra itself is tastefully decorated by large palms and clusters of electric lights covered with crinkled blue paper.

Refreshments of both solid and liquid form are disposed of at reasonable prices, and as the concerts have gone on

the disposition to partake of these auxiliaries to contentment has increased. In the top promenade tables are so arranged that those who wish to have supper can enjoy their meal while looking down upon the players and singers and hearing the music.

The admission to all parts of the house, except the grand circle, is only 1s., and so far thousands of people have availed themselves each night—on Friday the hall was quite full—and the number is greatly increasing. That Queen's Hall is eminently fitted for promenade concerts is abundantly proved.

The nucleus of the entertainment is of course the orchestra, and Mr. Newman has enabled Mr. Wood to make judicious selection of his players, and an orchestra of some seventy performers has been gathered together, including some of our best players. On the opening night the strings were found somewhat wanting, and this part of the orchestra has been increased during the week, and we learn that probably it will be still further augmented. On Wednesday evening, when a fine performance of Schubert's unfinished symphony was given, I had the best possible test of the capabilities of our young conductor and the application of the French pitch. It is from classical works of this kind with which we are so familiar that we can best judge.

With regard to pitch, which is the all important question of the moment, the large majority of those present were of the opinion that the diapason normal was most satisfactory, and I congratulate Mr. Newman again, after this practical test, upon having taken the initiative. The movement will gain momentum with the adoption by the Philharmonic and other orchestral societies of London, and will probably soon be universal in England.

Of Mr. Wood's conducting I can speak in the highest terms. He has a clear beat that is easily understood by the orchestra, and his temperament reminds one of Nikisch. While observing the traditions as I understand them, he imparted an interest to the symphony which would be worthy of any great conductor. I extend congratulations to Mr. Wood for his achievement, and wish to call the attention of my readers to the fact that English conductors will soon be the peers of any that visit our shores.

Space will not permit, nor is detailed account of the orchestral numbers of each program called for, but I should like to speak of the first performance in London of Kistler's Chromatic Concert Waltz from the opera *Eulenspiegel* and Schloesser's grand march *Les Enfants de la Garde*. A Meditation for strings, by the young English composer H. Lane Wilson, deserves special mention, and he was cheered many times after its performance. Further than this the programs have proved the eclectic taste of Mr. Wood, and have been thoroughly enjoyed by the audiences. Good feeling seems to reign supreme, and the vocalists have been heartily applauded.

Among the artists who have sung the past week are Mesdames Duma, Vanderveer-Green, Belle Cole, Alice Gomez, Marian McKenzie and Miss Anna Fuller.

A débutant was Mr. Peterkin, a Scotchman from Glasgow, who has a very promising bass voice, and still another first appearance was the tenor Gherardi, who will take an important part in the Carl Rosa performances the coming year. Mme. Duma's voice was much admired. Mr. Ffrangcon-Davies and Mr. Watkin-Mills were warmly

received, and, it is almost needless to say, sang splendidly. In addition to these I might mention Mr. Iver McKay, Mr. Jack Robinson and Mr. Ludwig. Most of these artists have been loudly encored each night. Mr. Howard Reynolds (cornetist) and Mr. Fransella (flautist) were both popular.

Brief historical and analytical notes of the orchestral numbers are given from the pen of Mr. Edgar F. Jacques. These are interesting and instructive.

The financial success of the first week has been so satisfactory that two additional weeks will certainly be added, and probably the season will be extended to ten weeks.

FRANK V. ATWATER.

## The Ashton Ellis Translation.

LONDON, August 19, 1895.

Editors *The Musical Courier*:

AS Mr. Ashton Ellis' ability as a translator of Wagner is being called into question, will you permit me to say that it was my original intention to subscribe to his translation of Wagner's Prose Works, now being issued, but after reading through the first part I at once changed my mind?

I do not think it would be possible to read more incoherent trash than is to be found on almost every page of this so-called "translation."

It is not necessary to give any examples in support of this apparently sweeping assertion. Anybody who can read and understand intelligible English prose is at liberty to open Part I. and judge for himself whether the statement is exaggerated or not. I am only surprised that intelligent people, and especially musicians, have been content to accept such a translation without a protest.

I consider Wagner's prose works are of sufficient importance to merit a very much better translation than Mr. Ellis is apparently able to provide, and one that is more likely to do credit to the original.

Faithfully yours, A LOVER OF WAGNER.

**Beethoven at Munich.**—Beethoven was often at Munich, and was a friend of Peter von Winter, a celebrated composer of his day and author of the famous Grenadier March of the Bavarian Life Guards. Among other persons to whom Beethoven was introduced was the Countess Montgelas, who, in order to further his wish to obtain an appointment in Munich, induced her husband, the then all-powerful minister, to write a few lines to Beethoven appointing an interview. Now the count, like other great men, wrote an utterly illegible hand, so when Beethoven received the letter he struggled in vain to make out a word of the communication. He took it then to Winter, who was equally puzzled. Luckily the latter knew the only man in the whole Bavarian civil service who could make anything out of the count's manuscript. He read the document to Beethoven and Winter, and when he had left Beethoven exclaimed: "The consumptive fellow has no voice." Owing to his deafness even then, he had not heard a word. Thereupon Winter sat down and wrote down the contents; but alas! Winter's handwriting was as bad as the count's, and when Beethoven glanced at it he crumpled the paper in his hands, seized his hat, left the room and a few hours later was out of the city. Thus did Munich lose a chance of glory.

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## AMERICANS ABROAD.

## PARIS.

**MADAME FLORENZA D'ARONA**, accompanied by her husband, Mr. Carl J. Le Vinsen, and daughter, Maude, have reached Paris. Mme. d'Arona remains three or four weeks, resting, seeing friends and artists and gathering artistic strength for the vocal campaign in New York the coming season.

Never since the commencement of her brilliant and varied career has success been so sure, or prosperity so solid, for this hard working artist. Theories have become established, results achieved, and recognition has come. *THE MUSICAL COURIER*, with her host of sincere friends and grateful pupils, wishes her godspeed.

Her concert engagements since leaving home this season, beginning at Copenhagen, have been among the most successful of her life. She has been urged to make her home in Denmark. While in Copenhagen she was entertained by General Stricker and family, and a dinner was given in her honor in which invitation was extended in the following graceful fashion: Ice cream was served in the form of a typical American log cabin and Danish cottage, with a stream running between, and the legend "Restez ici dans ce nid" surmounting the latter, was the form in which temptation was suggested to the American professor of song to quit her native land and adopt that of her husband, for Mr. Le Vinsen, as you all know, is a Dane.

An elegant breakfast was also given them by one of the Knights of the king's bed chamber, and the Princess Marie and family attended a concert at which Mrs. d'Arona sang at Clamperburg. Thence they went to Berlin, Dresden, Augsburg, Munich, Zurich, &c., and flattering notices record the musical work done along the route by both the talented musicians. Mr. Le Vinsen's voice was also greatly admired. The Danish violinist Yttrup accompanied them. They will probably sing in Paris also, unless the early return to the field of work in New York prevents.

Mr. Walter J. Hall, the New York organist and teacher, went from Paris to Spa, where he is studying industriously with Mr. Bouhy, taking several lessons a week. He feels that he has already been greatly benefited and swears by Mr. Bouhy's methods and spirit.

Mr. Hall is one of the first to express the idea that correct preparation in French in America would be a good scheme for pupils coming to France to study. Acting on this he is making a specialty of the French language in song, studying selections from French operas, French chansons, &c. Although speaking French fluently, he is taking French lessons every day from a master in an academy who is a well-known writer. He commits to memory every day and recites short poems by De Musset, Baudelaire, Leconte de Lisle, &c., so that he is really practicing what he preaches and deserves much credit.

But—

"One thing thou lackest, Mr. Hall; one thing thou lackest."

And many besides you lack it. Nineteen of every twenty foreign students of French wholly ignore the basis of the whole secret of correct French, namely, the learning of the French sounds by phonics, the only way and the one way under heaven by which correct pronunciation can be reached.

The French language has about a dozen sounds that we

never hear. How can we make them till we learn them? How can we learn them till we see them and find them and study them? No foreigner that ever lived, no matter how fluently he speaks the language, ever gets them right till he learns them. Nobody ever learned them by reciting poems, reading prose or singing songs. He does not know when he is wrong because he does not know when he is right. He has not got the standards.

Saying twenty sounds wrong in a sentence and having a teacher correct them is not the way to do. There is too much wrong at one time and it all gets mixed up.

The way is to learn each sound right, one at a time, and never make any wrong ones. No teacher can insist on clearing out all the wrong sounds in a verse of poetry. It is like getting down into a house through the chimney, and it is the way they all do, and so they talk "untuned" like a piano some of whose notes are sharp, some flat.

Better twenty lessons on the original, pure, strict, severe, unvarnished and untarnished French sounds, "house-that-Jack-built" style, everything right, nothing wrong, and incessant repetition of right, than all the poems, all the songs corrected in the world. This is the only way to learn French.

## MR. ALBERT G. THIES IN PARIS.

Mr. Thies' success as teacher and singer warrants the following few words as to vocal methods:

"The worst fault in vocal teaching," says Mr. Thies, "is making too much of the vocal cords. The voice is analogous to the violin, in which the breath passing over cords is as the bow to the strings. The improvement comes through the bow arm or breathing capabilities. One-half of vocal work is development of the dynamics of breathing."

"Exercise in the dynamics of breathing begins by breathing through the nose. Breath drawn through the mouth throws a cold blast on the throat, which produces hoarseness, incipient cold, &c. My first exercise consists of inhaling through the nose, and the second of expanding the base of the lungs sideways."

"There are two ways of breathing deeply: the wrong one filling the stomach with air and thus expanding it first temporarily, later permanently, till the shape of an inverted pear is the result, and as a foreigner remarked, is 'abominable!' Instead, the base of the lungs must be filled while the stomach is held in."

"Useful exercises in this line are: First draw air into the lungs, hold while counting five, and expel suddenly. This is for development of attack. For breath control, draw full breath and exhale very slowly through a small pipe stem or tube. The control for diminuendo, &c., may be gained in this way."

"Tone meets two obstructions; the tongue up and the uvula down, making two orifices, causing false intonation and tremolo, or two sets of tones, over tones and under tones, are fighting for the mastery."

"All teachers agree, on fundamental principles, that the voice must be made free, resonant, unnasal. The nasal quality is caused by a closing of the two orifices from the throat leading to the nose, so that really what is called singing through the nose is produced by *not* singing through the nose. All agree that the tongue must be down, the uvula up, but many while teaching this develop throatiness through concentration of thought on the muscles."

"A good exercise to develop the position of throat and uvula without throatiness is yawning 100 times a day in groups of ten. The adjustment of overtones in the mouth produces 'color.' This adjustment is due to the shape of the orifice from the larynx to the lips. Vocal art—not singing art, but vocal art—is prolongation of the vowels of speech propelled by consonants. To get the best result of this prolongation the muscles of the lips must be developed. The vowels a, o, e silently formed ten times a day will tend to this development."

"The above exercises—dynamics, obstructions, government of tone color—are only preparatory. After the voice is in condition there are ten laws governing musical expression which cover all that can be done in that line."

In Paris Mr. Thies was called "the young Duprés."

An interesting American visitor to Paris this summer

was Mrs. Laura Goodrich French, head of the musical department of the Ogontz School, near Philadelphia. This is one of the few aristocratic young ladies' schools in which music is made a serious feature of the education.

There are eight professors of music in the college—Mr. Martinus Van Gilder, violin; Mr. M. J. Keyrise, piano and organ; Mr. J. P. Kürsteiner, piano; Miss Margaret Reintzel, harp; Miss Emma Schubert, guitar; Mrs. Ratcliffe Caperton (pupil of Lamperti) and Mr. W. Neldinger, the composer, singing.

The best artists are engaged from time to time to further the education in special lines. Among them have been Aus der Ohe, Xavier Scharwenka, César Thomson, Maud Powell, Geraldine Morgan, Maud Morgan, Harriet Shaw, the Kneisel Quartet, Julie Wyman, Max Heinrich, &c. Lectures on music have also been given by Mr. Louis C. Elson, Mr. H. E. Krehbiel, Mr. N. J. Corey, and Mr. Thos. Surette. This year they look for Mrs. Fanny Bloomfield-Zeisler.

Arrangements are made whereby the young ladies go in parties in special car to New York and Philadelphia to hear symphony concerts, opera, &c. Common sense is not neglected in the school, the girls being obliged to keep their accounts in strict bookkeeping style, receive medals for correctness, neatness, &c., and a handsome, silver mounted broom is awarded the premier prix for order in room arrangement, and there are many other excellent arrangements. Mrs. Anna Gould-Castellane was a pupil of the school.

Mrs. French had in her charge a charming and beautiful young American member of the school; also Miss Lucie Jackson, of California, who came to Europe expressly to meet her brother, Mr. Percy Jackson, the young basso who has frequently been mentioned in this column. While over here Mrs. French met many prominent artists and interesting people, among them Sir John Stainer, Sir Joseph Barnby, &c. In England she heard Miss Catherine Hulke sing in Albert Hall, also Mr. Ericsson Bushnell. Mr. Bushnell studied while abroad, reading Elijah with Santley, who studied the oratorio with Mendelssohn. He also studied the Creation and Messiah with Randegger, and sang for Sir Joseph Barnby, who was pleased with his voice.

The youngest bachelor of music in the world, and I believe the only woman bachelor of music, is Miss Higgins, who graduated from the University of London and is now working for doctor of music.

Mr. Edw. G. Jardine, the well-known organ builder, is here with his wife to pass three or four weeks.

He has been in Europe some time, and during his travels through Spain, Switzerland and Italy has heard many and the best organs. He expresses himself convinced so far that America can surpass them in every respect. He says that in general they lack the body and volume that American organs have, the chorus stops being voiced very loud so as to override the diapasons. He is also surprised at finding them very much out of tune frequently, and many times very indifferently played.

In Lucerne on the big organ of the cathedral he heard the famous Thunder Storm in the Alps, and found the effect of the deep 33 foot pedal pipes reverberating through the great arches "very realistic."

In Paris he found his old friend Cavaille-Coll active and enthusiastic as ever, and in his office, though eighty-four years of age.

Mr. W. L. Blumenschein, chorus director of the Cincinnati Musical Festival Association, arrived in Paris this week with his wife. They were met in Hamburg by their son, who is an artist studying here in the Julian School of Art, and expect to remain with him here until September.

Mr. Blumenschein speaks in terms of the greatest respect and affection of Mr. Theodore Thomas, with whom he has been associated five years. It seems good to hear a musician recognize the merits, intrinsic and relative, of a pioneer who stood in the breach in the only days of musical formation in America, as Mr. Thomas did, and sacrificed material good for the sake of musical standard.

Everybody does not realize how much alone Mr. Thomas

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was when he did this. Mr. Blumenschein has heard many fine performances while in Europe. The best in all points—music, scenery, choruses, and general evenness of representation—was Figaro at Munich. He also heard there Die Feen, one of Wagner's first efforts. His opinions of European choruses as compared with those of America must be reserved for another time.

Mrs. S. B. Ziegler, of West Union, Ia., is here studying with Trabadello. Mrs. Ziegler is well known in church and concert circles in Boston, where she studied with Miss Clara B. Munger and Mrs. Long. In Paris she has taken lessons from De la Grange and Trabadello, and is well satisfied with her progress. Like Mr. McCreery, Mrs. Ziegler has no public aspirations, but is studying for the pleasure of taking and knowing. She returns to America in September.

Mrs. Karsh, of St. Louis, has gone into Switzerland with Mr. and Mrs. Mary Scott Rowland and her son.

Another musical landmark gone from Paris. M. Achille Lemoine, the music publisher, who has occupied a leading place in the French musical world for half a century, died suddenly this week. From 1853 to 1885, associated with his father, he continued the traditions of the house in extending the knowledge of the works of the classic masters, little known in France at that time. Progressive and intelligent, by employing modern means he was enabled to greatly reduce the price of music, working a sort of revolution in the trade.

Among the publications of the house are valuable works on teaching, editions of Bertini, Heller, Ravina, Schuloff, Lenepveu, Thomé, Marmontel, Lavignac, Galeotti, &c. There are also many important dramatic works, classic répertoire of French song, operatic airs collected and annotated by Gevaert, Le Solfège des Solfèges, &c.

The funeral of M. Alfred Worms, the dramatic artist, brother-in-law of Paul Deshayes, took place to-day at the cemetery of Mont Parnasse.

After the representations given at the Opéra by Mlle. Lola Beeth the singer was taken severely ill, and has been in Paris ever since. She is now able to leave for the Pyrenees.

During the month of July Tannhäuser was played six times and the Valkyrie once, with a total of 121,837 frs. as receipts. Sixty per cent. of this goes to the Wagner heirs. This added to 30,227 frs. already belonging to them through the preceding six months of the year gives a neat little sum, with promise, to the family of the great composer. It is claimed that from January to June some 3,000 frs. have been gleaned from the provinces likewise.

At Marseilles they are playing Tannhäuser and La Vivandière; at Dieppe, classic concerts and Carmen to full halls; at Aix-les-Bains, La Vivandière with Delna, with George I. of Greece in the audience; at Bérre-sur-Mer there are Mlle. Louise Grandjean, of the Opéra Comique, the violinist Amie, and the cellist Rousselot. In Parma the remains of Paganini have been disinterred after some fifty years.

Mr. Carvalho is in Bretagne, and does not return till the last week of August, in time to prepare for the reopening with Calvé in La Navarraise.

The first of the series of concerts to be given at the Opéra takes place the first Sunday in November. M. Georges Marty has charge of the choral part; M. Paul Vidal of the orchestra, which will consist of the best instrumentalists of the Opéra. A competition for the position of violoncellist, yet vacant, is to take place in September between two artists of the Opéra, MM. Charpentier and Berthelier. It may be found necessary to engage both.

M. Vidal will be chef d'orchestre, but any of the young composers in whose behalf the concerts are organized will be permitted to conduct their own works if they desire to do so. The programs will contain, besides, important operatic

fragments and lyric dramas, which the best artists will interpret. Later on will be three festivals of Saint-Saëns, Massenet and Vincent d'Indy music, in which the respective composers will conduct their own works.

The Minister of Public Instruction in Paris receives 60,000 frs. a year, and the directors 18,000 frs. each; the director of the Normal School, 12,000 frs.; the professors in the Collège de France, 10,000; the director of the French School at Rome 12,000; the director of Beaux Arts, 18,000; director of the School of Beaux Arts, 10,000; the director of the Conservatoire, 10,000; secretary, 8,000; professors and accompanists from 600 to 4,000 a year. The grand rabbi of the Consistoire central of the Jewish culte receives 12,000 frs., the grand rabbi of Paris, 5,000, and the rabbis of the various country consistoires 600 to 2,500 frs. The director of the church culte, Catholic, receives 18,000; curés of first-class, 1,600; vicars-general, 4,500, and pastors of the Protestant culte from 1,800 to 3,000 frs.

M. Marsick, the French violinist and first violinist of the Conservatoire, is hoping much from his proposed trip to the States. He feels much interest in America, and a great curiosity as to its habits, manners, people, &c. His wife, one of the most charming of women, a typical Frenchwoman, will accompany him. They are studying English industriously during their vacation in Switzerland.

Mr. Clarence Eddy and Mrs. Eddy are being fêted and honored to the queen's taste at the Guilmant home in Meudon, France. Nothing is being left undone to make their visit a memorable one. An elegant dinner was given to them this week. Before going on into Switzerland for the benefit of Mrs. Eddy's health, arrangements will be made for leaving their young protégée, Miss Rose Ettinger, in Paris for vocal study. The young lady has a remarkably high, clear, sweet voice, which has been trained by Mrs. Eddy in a manner to put to shame much of the vocal work done by the most celebrated French professors. She is, moreover, pretty, very young, and has been taught out of all the false notions of study which many American students bring to Paris.

Mr. Eddy has been invited to play at the Trocadéro later on. He thinks of returning to America for two months during his year's stay in Europe.

Discussion as to the value of a class in pantomime in the Conservatoire is taking place in Paris. The only wonder in this connection is that the subject should admit of "discussion." To the end of time probably there will be people who say, "Let artists make up as they go along, it is more natural." In this instance, although they exist, they are happily in the minority.

Mlle. Laus, a charming danseuse, says: "Although gesture is instinctive, there are certain rules underlying it which should be taught and learned, and a class in the Conservatoire to this end would meet a long felt want."

M. Taillade says sharply: "No use. I don't see the necessity."

M. Courtes, the creator of Père Pierrot in L'Enfant Prodigue, is very strongly in its favor. "I studied pantomime all alone," he says. "I have searched and found effects by my own personal labor, but I recognize where the road has been long and slow and that the assistance of a master would have been invaluable. There should be, unquestionably, a class of pantomime in the Conservatoire."

M. Galipaux says emphatically: "Not only a class in pantomime, but one in mimic art should be created in the Conservatoire to teach singers what they so sorely need—the art of expressing what they feel."

Mme. Segond-Weber says: "A class in pantomime is necessary for singers, to teach them to think quickly and imagine without delay or interruption."

MM. Hugonnet and Michel Carré, authors whose pantomimes have had success, declare themselves without reserve in favor of a class in pantomime in the Conservatoire.

M. Henri Lavignac, professor of composition at the Conservatoire, is busy at present with the adaptation of Japanese music for the piano. There are treasures unmined in musical Japan, he thinks, as have been found in the domains of painting and sculpture. One reason that we know so little about it is that tradition has kept musical inspiration unprinted.

He has under his hand at present two charming types of "celestial harmony"—a child's song, consisting of full chords of beautiful sonority, something resembling our hymns, and a song by Motoyosi-Saizau, a poet composer, which is Oriental in idea. It is rather a unique collaboration, French-Japanese, but who knows what may come of it! Meantime the Empress of Japan is studying harmony.

FANNIE EDGAR THOMAS.

**Munich.**—The Wagner performances at the Munich Court Theatre were crowded with an extraordinary attendance of a thoroughly international public.

**Mr. Ffrangcon-Davies.**—Mr. Henschel wrote to Mr. Hedmond that he must, if possible, engage Mr. Ffrangcon-Davies for the part of *King Mark* in *Tristan*. Mr. Hedmond has already approached Mr. Ffrangcon-Davies on the subject of several of the most important baritone rôles, but owing to previous engagements in London and the provinces he has been unable to accept any of the dates Mr. Hedmond could offer.

**Baden.**—At Baden, near Vienna, not the Baden-Baden of the Rheinland, is a wood in which Beethoven used to roam, at least so says a new hotel, which bears the inscription:

Liebe und Verehrung widmeten diesen  
Stein dem grossen Meister

L. V. BEETHOVEN,

der in den Dreissiger Jahren mit Vorliebe  
auf dem Plateau des Felsens gewieilt.

**David Blapham.**—This eminent baritone, who will figure prominently in the forthcoming opera season at Covent Garden, London, has had several important offers from other directions which he has been obliged to decline. One was to accompany Mme. Melba on her American concert tour, and then to take part in the operatic performances of Messrs. Abbey & Grau for their extended season in America; another to join Mr. Hinrich's Opera Company in Philadelphia; and yet another to become a member of the opera company which Marcus Mayer proposes to bring to America. Some of these offers Mr. Blapham would undoubtedly have accepted had it not been for his important engagements, previously made in England, that keep him there for the coming autumn and winter. Among these may be mentioned the Gloucester and Leeds Festivals.

**Mascagni at Home.**—Very recently, at the Goldoni Theatre, Mascagni's opera *Silvano* was given at Leghorn for the first time, with additions and finale by the composer, who himself conducted. The production had been looked forward to with great interest in Mascagni's native town. The house was crowded. Mme. Gemma Bellincioni sustained the rôle of *Matilde*, with Roberto Stagno as *Silvano*. The plot of *Silvano* resembles to a great extent that of *Cavalleria Rusticana*, and forms, in fact, a companion opera. The libretto is the work of Signor Targioni-Tozzetti, and is a drama of the sea. The chorus consisted of fifty and the orchestra of sixty-five performers. *Silvano* was enthusiastically received, so says the London *Daily News*, and Mascagni was called before the curtain at least twenty times. The music has been favorably criticised. Three of the pieces were encored, the chorus of women in the second act being the most admired.

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### The Music Teacher's Responsibilities.

THE responsibilities of a music teacher may seem a very presumptuous subject upon which to address an assembly of distinguished professors, many of whom are among the greatest authorities of the present day on the art of teaching, and some who even possess a world wide reputation. I should not have ventured on such an undertaking, but when the Leinster section of the Incorporated Society of Musicians did me the honor to ask me to read a paper at this conference, the subject suggested itself to me as one likely to provoke an interesting discussion, and to elicit from some of the eminent musicians present opinions and views which would be valuable to the whole profession. Such is my excuse, and I hope it will be accepted in the spirit in which it is offered.

Although the term music teacher, strictly speaking, applies to all those engaged educationally in any or every branch of music—scientific, theoretic and vocal—I am using it in its more ordinary and general acceptance, that of teaching pupils to play instruments. While my personal experiences are almost altogether derived from many years of teaching the piano, I think that the impressions I have received and which I propose to relate are applicable in a great measure to other branches of the art. The responsibilities of all teachers are vast, and I can only treat superficially and in an insufficient manner a subject with which so many great minds have dealt. I wish, however, to express the opinion that music teachers should not deceive themselves with the fallacy that the art they impart, not being in these days a direct branch of general musical education, their duties are fulfilled by giving accurate technical instruction, however good. I will endeavor to sketch an abstract portrait of a good music teacher, without, I need hardly say, laying any personal claim to the possession of any one of the perfections I try to depict.

While all teachers have more or less influence over their pupils, real teachers—like poets—are born, not made, and have a natural authority which is felt without having to be enforced. This commands attention, compels industry and carries with weight to the mind of the pupil every word and act of such a teacher. How great then are the responsibilities attendant on this gift, to hold up high ideals and to influence the pupil for good, morally as well as artistically! Cardinal Newman has said: "The influence of a teacher is twofold, direct and indirect; the manner even in which he turns the pages of a book having its effect upon the mind of the pupil." Gifted teachers possess strong powers of observation and a fine sense of sympathy. By the former they perceive the true mental and physical qualifications of the pupil and see how best to treat or ignore small defects of temper, of self consciousness, of diffidence, or other faults of character. I have known instances, too, where teachers have discovered physical defects in pupils, such as of sight and hearing, which had passed unnoticed in the family life; and, by having caused timely medical aid to be called in, have saved from irreparable injury the organ affected.

The further gift of sympathy assists observation, as by its aid the teacher can enter into the feelings of the pupil and, so to speak, change places with him. It thus prevents just censure from becoming discouragement, and also dictates where praise may be given with discretion. It should always be borne in mind that praise is as much criticism as blame, and when honestly and judiciously given is a great help to young performers, tending to bestow on them confidence especially useful to those likely to appear professionally before the public. The teacher should early in the student's career impress the fact that music is a language in which to express the innate sense of the beautiful which all mankind possess; and that he is being taught so as to have the use of that language in which to speak his emotions, the technic to be regarded as its alphabet. In every way the heart, soul and mind should be awakened to a love, reverence and enthusiasm for art in its true sense. For how many play instruments, and even with a certain brilliancy—using merely the eye, ear and touch—without a genuine musical thought or feeling. This is also applicable, though in a slightly different way, to singers. It is this want which causes so many performances to be both uninteresting and tiresome.

There are yet others who do not even realize that music has any higher aim than to be a pleasing sound, or a display of what they consider a showy accomplishment. The immediate or direct points of a pupil's performance for which the teacher is obviously responsible are accuracy, method and style. In accuracy: I include notes, time, fingering (according to the instrument) and the ordinary marks upon the music. In method: A thoroughly good, well developed technic, producing a full musical tone, together with those varieties of touch which can be acquired. In style: Correct tempo, rhythm, phrasing and general reading of the composition. Emotional expression, capacity for subtle changes of tone, insight to the deeper meaning and beauty of the various themes and phrases, and mental grasp of a work as a whole are all natural gifts. These, when possessed more or less fully, soon assert themselves. Still, much can be done by the teacher to develop and foster them. Sometimes, too, they

may be to a certain degree latent in a pupil; and here the teacher should do all possible to arouse them, pointing out the possession of them by the great artists, and holding them up as leading to the highest excellence in performance—the full interpretation of the composer's ideas. Less gifted pupils also may, by having their minds directed to these artistic qualities, learn to recognize them in the playing of others, and thus add immensely to their intellectual enjoyment of music throughout their lives.

I might truly urge the great necessity of cultivating the taste of the pupil, even while the solid foundation of technic was being laid. This could best be done by giving, from the beginning, the simpler works of the great masters, together with a good series of studies to open and develop the execution. For this it was necessary to have a progressive course of music arranged for the earlier stages of instruction. The judgment of the teacher showed itself in giving music that would, on the one hand, bring out the stronger natural qualities of the pupil; and on the other educate and develop as far as possible the weaker ones.

A thorough knowledge of the theory of music should be insisted upon, and the study of harmony, as also of the history of music, made to be regarded as a pleasure as well as an absolute necessity. Sometimes ambitious young performers are inclined to regard the science of music as dry, and the time spent upon it more or less wasted. There the influence of the teacher should come in to direct and instruct the youthful mind, impressing the fact that, as music combined science and art, it was impossible to be a true musician without having well mastered both. A system of practice should be laid down so that the pupil might derive full benefit from the time given to the instrument. Desultory practice returned but poor results, and many thousands of hours every year went for nought; while music students, though bodily present, and seemingly engaged at their instruments, let their thoughts wander off to every trivial distraction. To make even a moderate success at any of the arts, full concentration of mind during study or practice was essential, and this could not be too often or too seriously insisted on.

A certain portion of every day's practice should be allotted to the reading of music, so as to obtain facility in playing at sight, an acquirement the value and importance of which it would be impossible to overstate. Then, too, students should be stimulated to learn their music by heart, as when able to play without the printed copy so much more freedom and expression could be thrown into the performance. Other obvious advantages were also gained. Teachers should also open the minds of their pupils to the comprehension of what true, just expression was, making it clear that there were many forms of it. Even in musical circles there were sometimes very erroneous views current upon this fundamental point. The term "expressive playing" usually meant putting tenderness and pathos into certain phrases as often as possible without any deliberate consideration as to whether that kind of expression was intended by the composer, or suitable to the particular composition. I do not mean to underrate the value of these delightful emotions, as I do not forget the fact that, while the Greeks considered grandeur and repose as the most sublime qualities in art, they admitted that even these could fatigue, but that pathos never failed to sway the human heart. They did not, however, want to be always in tears, and a student should learn contrast and climax. On this latter point, Mr. Ruskin, in his "Modern Painters," says: "In all the noblest compositions utmost power is permitted; but only for a short time, or over a short space. Music [he adds] must rise to its utmost loudness and fall from it, as color must be graduated to its extreme brightness and descend from it."

The various phases of emotion should also be explained to the student; to play passionate music with the requisite fire and depth, playful movements with appropriate lightness and sparkle, majestic ones with becoming gravity, and so on throughout the whole gamut of feeling. Unless all this were realized a musical performance became as artistically absurd as if an actor were to play a tragedy like a farce, or a farce like a tragedy. To be a good music teacher there is no doubt that a really sound general education was required. This necessity was well described by a distinguished Oxford scholar, the late Dr. Copleston, Bishop of Llandaff: "It may be safely laid down that a man who has been trained to think upon one subject, or for one subject only, will never be a good judge, even of that one; whereas the enlargement of his circle gives increased knowledge and power in rapidly, ever increasing ratio." It was therefore to the teacher's own benefit and to the great advantage of the pupil to go on keeping the intellect strengthened by as much study of other branches of learning as the duties of the musical profession will permit. In addition to the direct instruction by which the student's musical taste should be cultivated, much can be done by urging the artistic benefit to be derived from the study of the great poets, of the best prose literature, by seeing fine pictures and sculpture, and being present at high-class dramatic performances. All these tended to develop the mind and deepen the emotional feelings. Above all, students should be directed never to lose an opportunity of hearing good music well given. How

much could be learned from hearing fine orchestras and choruses, as also the great artists in every branch of music, I have not now time to dwell upon; but I am sure that all present knew by personal experience what light had been shed into their minds while listening to great works and to those gifted beings. In these utilitarian days the question was sometimes asked, Why do so many people learn music, the majority of whom can never become proficient? The Greeks had no such doubts. Music was among them quite the first means of education; and it was so connected with their system of ethics and intellectual training that the god of music was with them the god of righteousness. Plato made the distinct assertion "that as gymnastic exercise is necessary to keep the body healthy, musical exercise is necessary to keep the soul healthy; and that the proper nourishment of the intellect and higher passions can no more take place without music than the proper functions of the stomach and the blood without exercise." In recent times Mr. Ruskin says: "Music is an essential element in the education of mankind." None should adopt the profession of teaching music who did not love the work, and who had not a far higher and more enthusiastic interest in it than a mere monetary one. With much less skill and toil, other paths of life would prove far more remunerative. Indeed, as a rule, save in very exceptional instances, the arts were not lucrative; for it was true of all of them what the celebrated philosopher Locke said: "It is very seldom seen that anyone discovers mines of gold or silver in Parnassus; 'tis a pleasant air, but a barren soil."

I will now say a few words on the moral responsibilities of a teacher. They were the gravest and most important of all, and were very often not sufficiently considered. To bear a high character—to command the personal respect of the students—was the first requirement. I cannot imagine anything more deteriorating to the young, both morally and artistically, than to be placed under the instruction of those in whose sterling qualities they could not believe. Teachers deficient in such could never be really successful. As a man was, so was his work, is a truism now very generally accepted. How, too, could young minds disassociate the artist from the man or woman with whom they were brought in contact? The personal want of faith was thus liable to extend even to the teaching received. Should there, unfortunately, be any moral taint in the teacher's mind, how easily, by some slight suggestion or innuendo, it could reach that of the pupil, and deprive it in a moment of the freshness which could never return! Miss O'Hea speaks of the necessity for command of temper; and in conclusion said that the teacher should, above all, endeavor to win the confidence and good will of even the humblest and least gifted pupil.

The last characteristic is enthusiasm. When happily possessed by the teacher it quickly communicates itself to the pupil, and under its inspiring influence difficulties faded away, work became a pleasure, and wonderful results were attained. Its power could best be described by a quotation from an eloquent fellow countryman: "What is there truly great which enthusiasm has not won for man? The glorious works of art, the immortal productions of the understanding, the incredible labors of heroes and patriots have been promoted by enthusiasm and by little else. Cold and dull were our existence here below unless the deep passions of the soul, stirred by enthusiasm, were sometimes summoned into action for high, noble and intellectual aims."—Margaret O'Hea, in *Musical Opinion and Music Trade Review*.

**Meta Kallmann.**—The well-known Cologne sourette Meta Kallmann died lately after a long sickness. For the last twelve years she was a great favorite of the public of that city.



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IT may interest some of our readers who are not in the habit of reading articles in our "Musical Instrument" department, to look through the editorial entitled "Newspaper Chat" published in this issue.

### PARIS NOTES.

PARIS, August 30, 1895.

LUCILLE HILL is at present in Paris.

Nikita joins the Amsterdam Opera in January as prima donna.

W. L. Blumenschein, of Dayton, Ohio, is here on a visit to his son, an art student. He will visit London and leaves Hamburg on the Patricia September 1.

It is very probable that W. J. Lavin and Mary Howe, also, will be in Berlin this fall for a lengthy stay.

M. Alexandre Guilman, the famous organist, entertained at dinner on Sunday night, August 19, at his residence at Meudon, Mr. and Mrs. Clarence Eddy and also Mr. Kendrick Pyne, city organist of Manchester, England. Several members of THE MUSICAL COURIER staff were also present.

Mme. Patti has been invited by Her Majesty Queen Victoria to spend a few September days at Balmoral. It is possible that Mr. J. H. Alpuente, of New York, will visit Munich, to attend some Wagner performances, before his return home.

Alexander McArthur is summering near Trouville. Mr. Mabile, for many years at the Mason & Hamlin factory at Cambridgeport, has been in London and here on a visit.

Mary Halton is at Aix-les-Bains.

B.

### MORE PRAEGER-WAGNER.

Editors The Musical Courier:

AS the antagonist of Mr. Ellis in this controversy I refrain—for the reason that my judgment might be considered partial—from expressing an opinion on the article appearing over his name in your New York edition, No. 804. The article being, however, merely an echo of others proceeding from the same source, I will give you something of far greater weight and value, viz., a criticism from the pen of the "esteemed friend and colleague," Mr. Houston Stewart Chamberlain, on those terrible "rounds of grapeshot" fired by Mr. Ellis in the columns of the *Musical Standard* with such evident satisfaction to himself.

It will be remembered that, touching on their united efforts to destroy Praeger's book, he refers to Mr. Chamberlain in these terms: "My friend Chamberlain, whose conduct from first to last has been most straightforward and honorable."

Mr. Chamberlain's views on the subject adverted to are expressed in a letter written by him, and they throw a sinister light on the "wire pulling" practiced to secure the disappearance of "Wagner wie ich ihn kannte" from the book market. I make the following extracts: "I have been grieved to hear that a noisy and vulgar newspaper skirmish has been caused in London anent Praeger's Wagner book." \* \* \* "I distinctly disapproved of Ellis having written these articles about Praeger's book in the *Musical Standard*, and that the only person in all London likely to take interest in the huge mass of perfectly indifferent details, devoid of all interest, brought forward by Mr. Ellis was Praeger's widow." \* \* \* "No good whatever was done to Wagnerism." \* \* \* "Mr. W. A. Ellis, whom I have only occasionally met in the bustle of Bayreuth and once for a few minutes in London, and whom I therefore hardly know, appears to me to be the type of a well intentioned, indefatigable but not always judicious enthusiast. He has been bombarding me with letters to which I can generally give no answer, in the first place because I am too ill to make researches, and in the second,

I abhor useless detail and am deeply engaged in other studies."

Having now given you the "Wagner-Forscher's" private opinions of Mr. Ellis' "gunpowdery attacks" I will let you compare them with those publicly proclaimed by this "straightforward and honorable" friend on the same matter (see Richard Wagner's *Echte Briefe an F. Praeger*, page 56, a pamphlet published in Bayreuth by H. S. Chamberlain).

"Our worthy contributor, Mr. William Ashton Ellis, has studied in great detail and thoroughness this stay in London of the 'Meister,' and he has point by point fully disclosed the many errors in Praeger's representation. Consideration of time and space made it appear advisable to us to limit ourselves to a few telling examples of Praeger's total unreliability, in doing which we made free use of the valuable researches of the highly esteemed friend to whom we have just referred."

The conclusion to be drawn from a contemplation of the public and private statements of Mr. Ellis' friend I leave to the reader.

I cannot close this communication without a few words of comment on the letter Mr. Ellis wrote you some few weeks ago on the subject of the London Wagner Society. It seems that the Earl of Dysart's resignation of the presidency has proved more vexatious than otherwise to Mr. Ellis, and he ventilates his irritation by insulting Lord Dysart and calling him an "ornamental" president, who had scarcely anything to do with the society. As a matter of fact Lord Dysart, with Mr. Mosely, was mainly instrumental in bringing the London branch of the Wagner Society into existence. He attended several of the public and private meetings when he lived in London, and at considerable inconvenience to himself had several of the early gatherings of members in his own house. For two years running, 1891 and 1892, he entertained the society at his Richmond residence at great trouble and expense, and further to help the Wagner cause he assisted the publication of *La Revue Wagnerienne* (about 1890), losing a considerable sum of money thereby.

I should like to add, though it has nothing to do with the Wagner Society, that when I commenced investigating the matter of Praeger's book Lord Dysart, although I was a perfect stranger to him, was good enough to allow me to inspect all necessary documents and to give me much valuable information. He has since proved in many ways that his character accords with the nobility of his birth. The idea of mangling one man's reputation to keep another's free from taint would never occur to him.

I am, sir, faithfully yours, A. SCHREIBER.  
LONDON, August 17, 1895.

PROPOS of the above, the following from the pen of Wilfred Praeger appeared in the London edition of THE MUSICAL COURIER of recent date:

### Praeger-Wagner Controversy.

To the Editor of The Musical Courier (London Edition):

SIR—I have hitherto taken no active part in the controversy that has been raised about my late father's work bearing on Richard Wagner, and it has not been my intention to add my name to the list of those who are engaged in it. But it has recently come to my notice that a writer in the German press says of my father "that he grew almost blind twenty years before his death, and that at an early age he fell into a condition of senile weakness with relative imbecility."\* (See *Bayreuther Blätter*, 1894, 1-3, page 29.)

Against a deliberate falsehood of this kind I must protest, and must claim my privilege to give the lie direct to whichever writer originated it and put it into circulation. Never at any time has there been the very slightest foundation for such a statement, and it would have been equally untrue had it been limited to the last twenty weeks.

I regret to say that two of the medical men who attended my father in his last illness have since died, as have several of his oldest friends, but there are still living medical gentlemen who have attended him, and very many friends who could without a moment's hesitation declare the writer of that statement to be quite in the wrong.

When the honor of his party in this miserable controversy compels that writer to apologize for so gross an untruth, he will, I presume, be so good as to do it through the medium of the public prints, since I certainly shall not receive any direct communication from a member of that coalition who have made it their aim to suppress a book which was unwelcome to them. Nor can I imagine any member of my family desiring to do so.

Having through your courtesy made this protest in public, I am happy to close the correspondence on my side, and am, sir, Yours obediently, WILFRED PRAEGER.

LONDON, August, 1895.  
\* "Daß Praeger schon zwanzig Jahre vor seinem Tode fast erblindet war, und dass er frühzeitig in einen Zustand geistlicher Schwäche und relativer Unzurechnungsfähigkeit verfiel."



## A THREE MONTHS' DIRECTOR AT WEIMAR.

IN the rosiest temper and full of the most joyful hopes I trod the erewhile famed classic soil of the city of the Ilm. I had been invited under the most favorable conditions as sole Court Kapellmeister and successor of Lassen. It was the case indeed that the decree did not come into force until September, 1895, but I at once responded to the wish of the General Intendant to produce Schilling's *Ingelweide* before the end of the season. I was filled with enthusiasm at being able to commence my new career with this very important work, and when I gaily began the rehearsals my position seemed for two whole days an enviable one. The question addressed to me by two adjutants, whenever they met me, "Whether I was still in Weimar?" did not at first arouse any suspicion; not till it was clear that these gentlemen were my bitterest foes, and were following out in the highest position a plan of their own, did I begin to be troubled, and on closer investigation discovered a very skillful plan of campaign against the General Intendant and myself, the originators of which deserve here a closer description.

First, let us take the hero of the "Gunlod" affair, who is still fêted in Weimar alone, Dr. Eduard Lassen, who was used to carry out the intrigue and was not ashamed to help to oust from his position his old and true friend who had once reconquered for him his musical honor.

The two above mentioned adjutants loved to play an important part in the art world of Weimar, and thus gave rise to many misunderstandings as they sought to make the Intendant a perfectly superfluous character. With the best will in the world I could find no justification for their conduct, unless it was that one of the gentlemen, who in the further proceedings kept himself more passive than the other, believed that, in his capacity as president of a dilettanti society, he had gained the rank of a full blooded musician. The other gentleman had no such post to point to, and I must form my judgment on him from a view that was reported to me, which declares Beethoven's sonatas to be "empty noise" and a taste for them mere "fancy and fashion." In the hands of such men lay the decision of the Kapellmeister question!

The enfant gâté of this artistic trio was and is Herr Bernhard Stavenhagen, who when he was in America and was informed by telegraph of my nomination as Court Kapellmeister at once applied to a high personage with a petition for the same situation. I must mention here that by the immediate grant of the title of Court Kapellmeister, which I insisted upon, the position of a co-ordinate Kapellmeister was entirely excluded, and an exceptional position created for me.

A subsequent appointment to such a position could not be regarded by me but as a breach of contract. How surprised then must I have been when I learned that Stavenhagen, whose application for the same office had been rejected by the General Intendant, on the justifiable ground that it was already filled up, had a definite prospect of obtaining it by the influence of the above mentioned Three. I attempted in an audience with the Grand Duke to show that such a violation of my rights must mean my departure. Yet the incredible took place. The Cultus Minister one day informed me, as a fact resolved on, that Stavenhagen was to be invested with a position co-ordinate to mine, and thereupon I begged the minister to hand in my resignation, which, however, for some inconceivable reason was not done.

After countless conversations, wasting alike time and temper, the proposition was at last made by the minister that I should renounce my rights and assent to a division of the title, so that Stavenhagen might become second and I first Court Kapellmeister. To allay my suspicions, it was drummed into my ears that co-ordination was entirely excluded, and that in every respect I was to have a free hand. I reluctantly assented, in order to preserve his position to Von Bronsart, the Intendant, who is equally to be respected as a man and as an artist. Things might have remained in this condition, even after the very needless and frivolous utterances of Herr Stavenhagen in the journal *Deutschland*, if I had not come to the conclusion that they were merely playing a comedy with me, and that the object was to transform the Weimar Court Theatre into a family theatre.

The gentlemen so often named were already working to put the late Intendant of Dessau Herr Von Vignau, in the place of Herr Von Bronsart, and at

the same time to give a proof of friendship to the Stavenhagen family, with which the Intendant, who had been really nominated in the meantime, was closely connected. That under such circumstances every struggling artist must take care not to be entangled in these peculiar circumstances is clear to everyone. Hence I was compelled, hard as it was, to resign the position that I had so enthusiastically accepted and to treat directly with the Grand Duke about my retirement. As no clear answer was received, I repeated my request, and expressly based it on the fact that I considered that satisfactory artistic collaboration with Stavenhagen in a theatre was impossible. This step was doubly hard for me, as I reciprocated from my heart the sympathy expressed for me by the public and all artists.

I must here express my special gratitude to the celebrated Court Kapelle, which courageously avowed its affection for me by handing in to the Grand Duke, in spite of the general music director, a petition in which they sought to induce him to retain me at the theatre. For the sake of these generous friends I would gladly have remained, if there had been any possibility of a peaceful result sooner or later, although the salary of 3,600 marks a year, which I at first was willing to surrender in order to strengthen the orchestra, would barely compensate me for the trouble and annoyance which I had to dread.

Meanwhile various false reports were sent out in the interest of the Stavenhagen family, of which the most favorable to Herr Stavenhagen, professedly written by his father, was unfortunately not accepted by the journal to which it was sent, because the author would not give his name; and then finally after a long time came the consent to my request to resign in the following somewhat illogical words:

"Seine Königliche Hoheit der Grossherzog haben den vom 1. September d. J. an zum ersten Hofkapellmeister ernannten Hofpianisten Herrn d'Albert aus Höchsthohem Dienst wieder zu entlassen geruht, so dass derselbe die genannten Functionen nicht anzutreten hat. (Signed) Boxberg."

Any word of excuse for violation of the contract I did not expect, but I did look for some common expression of thanks; yet I had undertaken without compensation the whole work of the rehearsing of *Ingelweide*, and had in addition incurred great expense through removal to Weimar and leasing a now superfluous house. Moreover, I had by arranging concerts for charitable purposes during the last four months brought into the duchy of Weimar nearly 3,000 marks. For all these sacrifices I received the official information that the Grand Duke thought me "ungrateful."

Standing now far apart from the hell of Weimar art, I can make some objective remarks on the artistic conditions ruling there, and their influence on the future of Weimar. For some years the theatre has been sinking lower and lower, and only once, under the direction of the talented Richard Strauss, has it made any appearance of recovery. It would have come to that, even had he not been compelled to yield to hostile circumstances. Then was the era of Dr. Lassen and his intimus, Herr Giessen, under whose joint sway the theatre could not but be stranded. Drink and play (das Kneipen und Spielen) take too great a part in the artistic life of Weimar.

The repertoire and assignment of rôles are arranged over the *jeu* with noble lords, and the gambling debts thus incurred lead to obligations which do not tend to benefit the art institution. This state of things is supported by a court society utterly devoid of judgment in art matters, which chooses as its favorites those only who find it not beneath them to musify (musizieren) in their shallow societies, and to share with rapture their superficial proceedings.

Under these circumstances it is hard to find a good first Court Kapellmeister, even if he were to put up with the second, Herr Stavenhagen; my fate and that of my comrades in adversity, Dr. Beyer and Herr Von Reunzel, who experienced a no less remarkable treatment than I did, must serve as a terrible spectacle. I prefer to leave to my two colleagues themselves to publish their experiences in the whilom Muses city of the world; they agree, however, with me in the view that it is a part of one's

\* His Royal Highness the Grand Duke have deigned to dismiss from their Highest service Court Pianist E. d'Albert, nominated as first Court Kapellmeister from September 1 of this year, so that the same has not to enter on the above named function.

(Signed) BOXBERG.

duty to one's neighbor to warn every serious artist, urgently, against the Ilm-Schildburg.

EUGEN D'ALBERT.

Above we give a translation of the letter addressed by Eugen d'Albert to the German periodical *Zukunft*. The public can form its own opinion on the statements he makes. He, however, still leaves much unexplained in the intrigues which led to the departure of Bronsart and himself from Weimar. We may supplement his remarks by stating that Stavenhagen owed his appointment to the influence of the Princess of Reuss, the daughter of the Grand Ducal pair, and in the brilliant salon she held at Vienna Stavenhagen had often displayed to the highest circles his pianistic talents.

No doubt other influences were at work which involved d'Albert, influences directed primarily against Bronsart, for whom a successor had been already nominated in petto. This was Major Von Vignau, who had previously been Intendant of the Court Theatre at Dessau, where he had intrigued to oust from his position Kapellmeister Klughardt. The attempt failed, as Klughardt had too firm a hold on the position, which he had won by his merits and his services to the music life of the capital of Anhalt in a long, successful career. The failure of the attempt led to Von Vignau's retirement.

From the very first d'Albert's experiences at Weimar were unpleasant, in spite of his labors on *Ingelweide*. This work of Schilling had previously been given only at Karlsruhe under Mottl's direction; it is a work requiring delicate judgment and great devotion, and the judgment of most authorities was in praise of the immense artistic qualities which d'Albert displayed in directing it on this occasion.

When we remember some of d'Albert's previous performances it is surprising to find him grieved at the Grand Duke designating him as ungrateful, and to see him posing as a sufferer through loyalty to anyone else but Eugen d'Albert.

For further particulars see our German correspondence in our numbers of June 25 and July 3.

## SOME ADVANCE SUGGESTIONS.

NOW that every steamer returns laden with players and warblers, we begin to feel the real imminence of the fall season. Before we know it, the musical people who have been rifling European capitals of their newest and prettiest things will be sending them abroad on programs for our delectation; and may they have good luck with the new and old both, we say.

Luck, however, is sadly contravened oftentimes by the musicians themselves, and apropos we would offer ahead a word of warning. If the experience of last season be repeated, half these artists will spoil their own chance of being heard by giving their concerts all on the same evening. There seems an occult combination with New York musicians against each other in this respect. Instead of diffusing their efforts, they appear to tacitly agree that they shall concentrate them, and one and all do their playing or singing at the same hours on the same day. The best will in the world makes it impossible that they shall be heard.

If twelve concerts are to be given in one week, which might reasonably be divided into two on some evenings, one on others and probably a few matinees, as likely as not the way they will transpire will be in three sections, four at a time on one evening. It happens, too, quite often that the more meritorious the concerts the surer are they to conflict, and artists and audience are both put to disappointment, solely, however, through the fault of the artists.

We have about six concert rooms in New York eligible for concerts of medium proportion. A concert of any significance is bound to take place in one of the six. There is no need that artists should be running to each other at the last moment with "I had no idea so-and-so was having a concert to-night." They can make the rounds of all these concert rooms in advance, find out their dates, and arrange if possible that their own shall not conflict. It is not, of course, always possible to avoid giving one concert while somebody else is giving another, but it is possible to avoid four or five, and also to avoid a performance of identical interest with your own if you are so disposed. This artists, however, anxious to secure an audience, constantly fail to do, and the result is everything together or nothing whatever.

There were evenings last season when every concert room in the city was open to a performance,



and which were just as promptly succeeded by evenings when every one of these same doors was shut. This state of things speaks for itself. It does not need to be, and if artists insist on spoiling their own chances, particularly after this little word of premonition has been offered them, why, they have only themselves to blame.

Apropos of these forthcoming concerts, which it is to be hoped will have more even distribution, we had a few words recently to say anent the length of programs and about encores. There is something left to add about encores. It is this: If you are really forced to respond, do so in whatever vein the composition which inspired the encore lies. Remember very often an encore is quite as much for the song as for the singer. This is what artists won't remember, and the public finds it hard to forgive an abrupt transition of feeling. It is one thing to prepare ourselves to follow the varying spirit of a printed program and quite another to have our mood changed for us without any voice of our own, particularly if from gaiety we are swamped in melancholy. We will more easily forgive the transition from grave to gay; indeed, a singer who after a song of pathos gives something brief and gay, will hardly be found at fault, where the singer who for encore to a joyful strain imposes on the public a song of pathos does not deserve to have forgiveness.

Now we have said our say for the present on the time for concerts, on the length of programs and on encores. The suggestions are worth laying to heart, being the fruit of experience. We shall be on the qui vive for the signs this season of a necessary evolution.

#### DIE WACHT AM RHEIN.

A CORRESPONDENT of the *Rhein Westfälische Zeitung* writes, in an attempt to settle finally the disputes about this song, as follows: "We are in a position to make the following authentic statements, based on letters of Karl Wilhelm and Wilh. Greef. It is known that of the three compositions of the song that of Wilhelm alone has taken root in the German heart."

The author of the text, Max. Schneckenburger, born February 17, 1819, at Thalheim, in Würtemberg, died May 8, 1849, near Berne. He wrote it in 1840, when the Thiers ministry was coveting the left bank of the Rhine and when Musset wrote *Nous l'avons eu, votre Rhin Allemand*. The composer, Wilhelm, was born September 5, 1815, at Schmalkalden, was from 1840 to 1865 music teacher in Krefeld, and died as royal music director at Schmalkalden August 26, 1873. The date of the composition is in the year 1854, and it first appears in the ninth part of the *Männerlieder* published by Wilhelm Greef. The original in quarto gives the date March 10, 1854, the score for male chorus and the first verse of the text. It is in the possession of the son of the editor of the above named collection, Professor A. Greef, of Göttingen. The text had been handed to the composer by W. Greef in 1852, and therefore it is incorrect to say that Karl Wilhelm composed it "in an hour," as is stated in Lange's book, *Von und aus Schwaben*. The first performance took place June 11, 1854, in the form which the composer had determined on and in which it is printed in the collection just named.

It was first sung with united chorus on the occasion of the silver marriage of the Emperor Wilhelm and the Empress Augusta at the festival of the united Krefeld societies under the leading of Karl Wilhelm himself, and on the same day at the Sängerfest at Düsseldorf under Greef. The original manuscript, as above stated, is in possession of Prof. A. Greef in Göttingen; a copy in the composer's handwriting was presented by Ernst Seyffardt, of Crefeld, to the German National Museum in Nuremberg, and it was this copy which was falsely exhibited as the original at the unveiling of the Niederwald monument, August 14, 1883.

Let us add that Gustav Freytag in a letter published in 1870 wrote Das "Lieb Vaterland, kannst ruhig sein," haben Offiziere und Soldaten im Felde ziemlich satt—a song of inspiration for non-combatants.

**Marschner.**—The good people of Zittau, the birthplace of Marschner, will hold at the end of September a secular feast in his honor. All the theatres for which Marschner worked will be represented, among them the Court Theatre of Dresden. In addition to fragments of his operas, his concert piece *Klänge aus dem Osten* will be given.



THE COMPOSER OF CRUEL DELIGHTS.

Ah! to see behind me no longer on the lake of Eternity the implacable Wake of Time.

EPHRAIM MIKHAEL.

KARAL HELIX was a Galician and a composer of music. He was tall, slender and fair of complexion, cold in manner, and his eyes were brilliantly blue. He was very talented, and after ten years' study in Vienna he returned to his native town of Barak and looked about for a living and a wife.

He soon found both.

His musical gifts and the warm praise of Brahms and Dvorák won for him the position of director at the Royal Opera; he also conducted the symphony concerts for Barak, was boastful of its musical reputation and spent much municipal money to keep it above reproach.

Barak being jealous of its neighbors joyfully welcomed its talented son Helix and made him master of its musical destinies.

The first two years the composer spent on his return were busy ones. He had to fight the usual cabals and battle with provincial cliques and opposing cliques. It cost him time and trouble to get his orchestra together, as he would only have the best. He collected about him a strong group, and his masterful manner, fine musicianship and a certain cold, hard, magnetism made him, if not beloved, much respected. He led his men like a lot of sheep over the fiercest harmonic brambles, his rehearsals were times of torture, and yet no one complained. The absolute sincerity of the man, his bitter intensity and his unquestionable devotion to his art had its results. Barak's band was one of the most brilliant and finished in Europe, and its annual tours triumphant beyond expectation.

The operatic company was not as strong, great singers being rare, yet the performances were marked by earnestness and vigor. After the Trilogy had been sung Barakians said: "We've a great Wagner conductor." But after the first symphony concert, in which Brahms' third symphony was played, the bewildered Barakians said: "We've also a great Brahms conductor."

It was quite true that Helix was a versatile man.

Then he married. She was a pianist, her father a Roumanian, her mother Jewish. She was dark as a storm cloud, and exactly seven years older than her husband. They met at a musical evening, and the fire and fury of her play made his pulses leap. In one week he proposed marriage to her and was accepted. One year after the marriage they fell apart, as do demagnetized iron filings, but they did not let the world know this.

Only the world guessed.

One day after a tedious rehearsal Helix, in a bad temper, was preparing to go home to his dinner. He muffled himself up to the eyes, for the weather was sharp, and as he left the opera house a man touched him gently on the arm.

Turning brusquely about he saw a face he knew well.

"Na! what can I do for you, Chetif?"

Chetif was his first oboe, an artist and Roumanian born.

"Please, Herr Kapellmeister, I would like to talk with you a little."

"Very well, walk with me in the direction of my

house. I am very busy, but if you have any complaint to make, better get it over at once."

This was not said unkindly, but in the usual crisp, staccato style of Helix.

"No complaint, honored sir," replied the musician; "but I would like to know if you ever take pupils in composition?"

The conductor stopped his brisk walk and looked keenly at Chetif.

"So you compose; you are ambitious! Well, let me look at your stuff. Bring it to my house this afternoon after dinner—stay! make it at least an hour afterward, for I am fatigued and must rest. Three o'clock, then!" and Helix walked rapidly on.

Chetif saluted, his face fiery with blushes. He was very young, not more than twenty-two, a graceful man of Italian coloring and soft, winning ways.

That afternoon he took his compositions to the house of Helix and was at once admitted. In the music room, where he was shown by a stupid looking man servant, Chetif found the conductor, but he was not alone. A strongly built woman was sitting before the keyboard of a grand piano, and beside her stood her husband. They were examining the score of a new concerto.

As Chetif paused in the doorway his eyes rested on Madame Helix. Her coal black hair was brushed off a low square forehead, her cheek bones were high, her mouth large and animal, her nose broad and slightly flattened, but her eyes were indescribably beautiful. Full of mournful meanings, they boldly contradicted the harsh accents of her Roumanian features. They swam with feeling and vaguely reminded him of the eyes of a hound, a great sensitive brute, that had been thrashed for years.

Suta looked up and Chetif felt his back grow hot and cold. He stood staring in the room until the pianist arose and Helix called out impatiently:

"Well, why don't you come in, Chetif?"

Then he was presented to Madame Helix, and soon the two men were alone and Helix was deep in a suite for string orchestra.

"You have talent; come to me once a week and I will give you some lessons," he said after he had finished the manuscripts, and Chetif kissed his hand from sheer joy.

Helix was composing an opera, not his first, but he believed his best. He was excessively cautious about his compositions. He spent five years on his virgin symphony and then kept it a year locked up in his desk.

It was wildly applauded by public and critic when it was played in Vienna, but its composer's head was not turned. His secret ambition was to write a music drama. He adored Wagner, but he did not serve him blindly. Helix saw that the music drama, to develop, must leap from the chilling heights of Scandinavian legend and become human. Gods and goddesses were too detached, too remote. Realism demanded humanity. So the composer selected his book, a Roumanian love story, short, sharp, passionate and dramatic. It was a story of love, lust, jealousy and murder. It was an ideal libretto for a one act opera. Helix worked enthusiastically, sometimes stolidly, for a month, but he was not satisfied. His cold nature did not respond to the love element of his opera. He was brilliant and subtle, but warmth in his themes there was not.

One, sweet afternoon in the spring he paced his room fretfully. On a table lay music paper. He was in despair.

"Ah, if I could only pump a little real feeling into her duo with her lover," he said impatiently.

Then he took his eraser and scraped furiously at the manuscript, and often plucked his blond beard angrily.

Suddenly music sounded from another part of the house. Helix started.

"Suta playing! What is she playing?"

A rich lingering legato melody in octaves, a melody that was purple with soft passion. It wooed you, it won you, it lulled as it thrilled you. Helix listened, his face paler.

"God! how the woman can play. I wonder what she plays and why she never played like that for me? She keeps it all for her piano."

Then he left the room and went on tiptoe to the music room. The music drew him on.

What a motif for his love music!

Then it came to him.

"Pshaw!" he murmured. "Why didn't I remem-



ber it before. Of course it is Chopin, The B major part of the B minor octave study."

Helix's memory seldom failed him. He heard with delight the lovely music—a genuine flower 'twixt two abysses in this formidable etude of Chopin, and for the moment a wave of affection for his wife crept over him.

Then he walked into someone. It was the stupid serving man. Helix cursed him, and the man only smiled in a cunning manner.

The music suddenly stopped, just at the recurrence of the cyclonic first theme of the study.

Without knowing why Helix was annoyed. The abrupt awakening from his musical dream, faintly colored by passion, had disturbed him, and the smile of his servant—satirical, sinister—chilled him.

He heard low voices in the music room. He listened and then went quietly away.

"I have my love duo," he said with a cruel thin grin as he entered his chamber.

It was the morning of the first rehearsal of the new music drama. All Barak had boiled over with excitement, curiosity and impatience since the announcement that the work would be produced there.

A native born Barakian, a great composer, a great conductor! Was it not something to boast of, and the local press never allowed a day to pass without calling attention to the fact. Neither Bucharest nor Belgrade could claim even fifth rate musical talent. Little wonder then that Barak flaunted its pride in the face of her rivals.

Helix was the hero of the hour. And not a note of his music had been heard. Yet Barak knew in advance that he must be great composer, and so the opera house was sold completely out for the first performance of an opera the very name of which was unknown.

The rehearsal was a secret affair. Besides the intendant there was but a single auditor in the building. It was Madame Helix, and she sat in a lower stage box and watched the musicians.

When Helix arose, baton in hand, after the parts of his work had been distributed, he looked worn, but his eyes sparkled as he bowed to his wife and acknowledged the reception given him by his band.

The composer thanked his men and after some general directions he rapped for silence. Then he turned to the woodwind choir and said:

"Herr Chetif, I beg of you to be very careful in the prelude. Your English horn solo announces the theme of the love duo, and as it is a very passionate theme, and as a very jealous husband is supposed to be watching his wife and her lover, I therefore pray and beseech of you to blow your best. I have given this solo to the cor anglais, because it has just the color and melancholy tenderness I desire. You understand, Herr Chetif."

Helix looked at his wife, who sat in the lower stage box, and she watched her husband.

The prelude began. A misty introduction, faint adumbrations of future melodies, a mystical weaving, and then emerged the theme of Hatred, masculine, cruel, harsh and dominant. It flamed to the skies, it spread out to the opposing poles of the orchestra. In it was the hatred that is bred by jealousy; in it was the hatred of the male for the female; in it was the sexual hatred of the man who has wearied of the woman, yet kills her if she takes another. It was cynical, yet murderous, and Suta sat in a lower stage box and feared her husband.

At once the theme of Hatred was followed by the love motif. As its first phrases sounded, Helix, his eyes radiant with joy, glanced at the English horn player.

Chetif was white. He seemed to be losing his breath. He choked, and then suddenly he dropped his instrument and exclaimed:

"Why, this is by Chopin!"

Helix laughed aloud.

The voice of the intendant rang across the theatre: "Herr Helix, your wife has fainted in the lower stage box!"

When she came to her senses Suta was lying on her bed at home. Her husband sat beside her, his brilliant blue eyes fastened on her.

She turned her head away feebly.

It was instantly taken hold of by the strong hands of Helix.

"Suta," he said slowly, and his voice purred like a cat, "Suta, you heard my love motif, did you not? It was beautiful, was it not? It is by Chopin; you play it, you remember. You must remember it, for you will hear it often and played always by the English horn. Chetif has a lovely tone, has he not? But, while you must hear him, you shall never see him again. Your eyes are beautiful, my darling one; they are dangerous signals for some mariners, and so, to prevent future shipwrecks, I must put out those—"

Leaping savagely upon her the composer pressed his two thumbs against her eyeballs.

The woman screamed.

It was gala night at the Barak Opera House. Royalty sat in a box and looked bored, and all Barak beamed upon him. Helix, a white flower in his coat, cool, distinguished and masterful, stood before his orchestra, and the prelude of his opera called Suta began.

In a lower stage box sat Madame Helix. Since her severe illness she had lost her eyesight, but all Barak knew that she was a happy and lucky woman, listening to her talented husband's music drama, which was lovingly named after his wife.

That night she sat up in bed and said:

"Karal, for the love you once bore me, kill me outright!"

"Yes, Suta," Helix gaily replied, "for the love I once bore you," and he hummed the motif of the love duo—the motif that is Chopin's, and can be found in his second book of studies, op. 25, No. 10.

**Coblentz.**—The City Theatre of Coblentz will produce Winkelried, the opera of the French composer Lacombe.

**Scharwenka.**—The three act opera Mataswintha, by Xaver Scharwenka, has been accepted by the Court Opera of Weimar. The composer will leave America for the rehearsals in November and the work will be produced before Christmas.

**Church Music.**—The reform in church music is making favorable progress. The Benedictine monks of Solesmes are the most zealous apostles of the reform, and at the late Congress of Church Music at Rodez all those present approved of the Schola Cantorum of Solesmes.

**Geneva Exhibition.**—Twenty-four grand orchestral concerts will be given at the Geneva Exhibition next year, under the direction of M. Gustave Doret. A large part of the programs will be devoted to music by the modern French school. The orchestra, which will be largely composed of artists from Paris, will number seventy performers.

## Boston Music Notes.

BOSTON, August 31, 1896.

**MADAME E. M. DE ANGELIS**, who has been spending the greater part of the summer in Paris, left for London last week. During her stay in the French capital Mme. de Angelis was kept so busy with social duties, going to the opera, visiting the publishers to get the newest and best songs and studies for next winter's work, that the time seemed only too short for all she wished to accomplish. Among the many new operas that she heard were Esclarmonde and Thais. In Paris, as in New York, the grand opera is only given three times a week.

Mr. Charles R. Adams, who has been at his country house, "Pinecroft," West Harwich, Mass., for the summer, will return to town September 16, and resume teaching on the 17th.

Mr. F. W. Wodell has just left Sarnia, Ont., for a trip North on the Great Lakes. He will not resume teaching at the Pierce Building, Boston, until October 1.

Mr. Jos. E. Bagley, organist and choirmaster of Christ Church (Episcopalian), Rochester, N. Y., has been visiting Mr. Homer A. Norris the past week.

Mr. and Mrs. Kronberg, who left for their home in Kansas City last Tuesday, will sing in Indianapolis on Friday evening. Their conservatory opens September 9.

Mr. T. B. Dillaway has engaged the singers for Mr. Aaskin's Sphinx Company for next season on the road and has secured a fine lot of voices.

Mr. and Mrs. Philip Hale left Swampscott, where they passed the greater part of the summer, and are the guests of Mr. and Mrs. Hollingsworth, at Osterville, for the rest of this month.

Mr. Arthur Foote will sail for home September 14 from Antwerp. He will bring his niece, Miss Tileston, with him.

Signor Rotolli has returned from Nantucket to his cottage at Swampscott.

There was an afternoon concert in behalf of a cottage sanitarium for poor invalids in South Carolina on August 27 at 8:30 o'clock in the Neighbors' Hall at Beverly Farms. Prof. Carl Baermann, who gave his services in behalf of this charity, was assisted by Miss Lena Little and Professor Tirindelli. The latter arrived from Italy in time to make his first appearance in America as a violinist at this concert. He is staying with Mrs. John L. Gardner. The patronesses are Mrs. Martin Brimmer, Mrs. Otto Dresel, Mrs. John L. Gardner, Mrs. Henry L. Higginson, Mr. G. Howland Shaw, Mrs. Fred R. Sears, Jr., Mrs. Francis I. Amory, Mrs. Oliver Ames, 2d, and Mrs. Robert C. Hooper.

Miss Hattie Belle Ladd, who is singing at the Castle Square Theatre, is a pupil of Mr. Francis W. Perry, of this city.

Mr. Samuel Studley, leader of the orchestra for the Bostonians, who has been passing the summer at Bridgton, Me., was in town last week, and left for New York, where the company began their rehearsals last Monday.

The Mascot, Audran's popular operetta, will be brought out at the Castle Square Theatre next week.

This is the last week of the Sphinx at the Tremont Theatre. Next week the Lillian Russell Opera Company will open in The Tzigane.

Miss Lucie A. Tucker, the well-known contralto, was tendered a complimentary concert in Castine, Me., last week, which was a great musical as well as financial success. She was assisted by Mr. E. E. Holden, the tenor, and Miss Glover, of Malden, pianist. Miss Tucker sang last Tuesday and Thursday at the Northport (Me.) Chataqua Assembly with success. She will return to Boston next Tuesday.

Mr. Charles T. Griley, Mr. Van Veachten Rogers, Miss Jennie Corea, Miss Fay Davis, Herbert Johnson's Quintette Club and other well-known artists have been engaged to appear in the Y. M. C. A. course during the present season. Mr. and Mrs. Emil Paur will return to America on the Augusta Victoria, which sails on September 19.

A department of music has been opened at Tufts Col-

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lege, and will be under the charge of Mr. Leo R. Lewis. He is a graduate of Tufts, class of '87, and of Harvard, class of '88. During his college course he successfully conducted several musical organizations and published numerous short musical compositions.

After taking his degree from Harvard he spent two years abroad in travel and the study of music. A large part of this time he spent in Munich, where he took a diploma from the university, with honorable mention in musical composition.

He has met with great success as a conductor, and in the past year has published several original compositions. Among these is a sonata for violin and piano and a short cantata entitled *The Consolation of Music*. He has also been the musical editor of the new collection of songs and hymns published by the Universalist Publishing House, of Boston, to which work he contributed several hymns of his own composing.

Mr. Lewis, in his new position, will endeavor to make the study of musical theory popular among college men. He will enter upon his work at the beginning of the next college year, but will not offer the full number of courses until the fall of 1896.

During the coming year he will give a course in harmony, and during the last half year a course in the history of music.

### With the Morning Advertiser.

**M. R. JAMES G. HUNEKER** has resigned from the staff of the *New York Recorder*. He has become the dramatic and musical editor of the *Morning Advertiser*.

**A Younger Goldmark.**—Rubin Goldmark, a talented young composer, and a nephew of the famous Carl Goldmark, was represented on the program of last Friday evening's concert at Brighton Beach by a theme with variations for orchestra. The work showed a marked advance in mastery of material, scholarship and color sense. Mr. Goldmark at this rate will soon graduate from the position of a nephew to that of a colleague. Mr. Seidl conducted.

**A Telegram.**—A telegram was received at the office of THE MUSICAL COURIER in which the success of William C. Carl was announced. Mr. Carl played an organ recital in Stockton and Marcus W. Henry wires that Mr. Carl is to play in San Francisco September 6 and 7.

**Marie Vanderveer-Green.**—Marie Vanderveer-Green is now justly considered England's greatest contralto. She has not only appeared in the past season in the most important concerts in London, but on various occasions was an honored guest of royalty. She sang before the Prince of Wales, the Duke of Cambridge and the Duchess of Teck. The following are some encomiums from the English press:

The concert was further memorable for the beauty of Mrs. Vanderveer-Green's singing. We have rarely heard anything more charming than her rendering of Lalo's *L'Esclave* and Holmès' *Serenade Printanière*.—*London Telegraph*.

Admirable vocal relief was provided by Mrs. Vanderveer-Green, who delighted her audience by her charming delivery of songs by Tchaikowsky, Lalo and Augusta Holmès.—*London Times*.

Mrs. Vanderveer-Green sang Lalo's exquisite *L'Esclave*, Augusta Holmès' *Serenade Printanière* and Tchaikowsky's *Ah! qui brula d'amour* with perfect art, giving her audience a veritable treat. —*London Ladies' Journal*.

**Flavie Van den Hende.**—Flavie Van den Hende has returned to town from a month's vacation to prepare for a busy season.

**Some Debuts.**—Rivarde, the violinist, is to make his debut at a concert in the Metropolitan Opera House November 24. Anton Seidl and his orchestra will assist. M. Rivarde will also play with the Seidl Society December 3 at the Brooklyn Academy of Music.

Emile Sauret, the distinguished violin virtuoso, will play here at the third concert of the Philharmonic Society, January 10, 1896.

**WANTED.**—A lady teacher on mandolin and guitar for Southern college. Must be Protestant. References required. Address Mrs. H., 141 Lexington avenue, New York.



**Sembrich Will Not Sing.**—Mme. Sembrich has cabled Mr. Maurice Grau from Carlsbad cancelling her engagement to sing at the Metropolitan Opera House this winter. It was stipulated that she should have the privilege of withdrawing from the engagement up to September 1. She was to have taken some of Mme. Melba's rôles while the latter was away on a concert tour. Mme. Sembrich will spend the winter in Russia, singing most of the time in St. Petersburg.

**An Important Personage Dead.**—General Karandieff, the imperial director of the Warsaw opera and theatres, has just died. This may result in the cancelling of the contracts of the coming season, and among others contracts held by Mme. Van Zandt.

**Cappiani Will Return.**—Luigia Cappiani leaves Bremen September 7 for New York.

**Burmeister.**—Richard Burmeister, the pianist, will return home on the Columbia, which sails from Hamburg September 12.

**Ondricek.**—Ondricek, the violinist, has engaged the young pianist August Fraemke to accompany him on his tour through the United States. Mr. Fraemke is a graduate of the Leipzig Conservatory of Music, and has played with Ondricek on his tours abroad during the past four years. The pianist will also appear as soloist during his sojourn in the United States.

**Milan.**—Among works by the upper classes of the Milan Conservatory performed at the concluding exercises of the scholastic year were *Atala*, lyric scene, by A. Luzato; a biblico-symphonic poem, by G. Galli; a *Stabat Mater*, by G. Ramella; *Matelda*, symphonic poem, by P. De Lachi, and *Ermengarda*, a dramatic scene, by R. Broggi. Except *Atala* the compositions were poor.

**Burmeister-Petersen.**—This lady, court pianist to the Duke of Coburg-Gotha, celebrated lately her birthday. Prince Bismarck joined in the congratulations, and in a long interview remarked that August 1 was also the birthday of his son Wilhelm.

**Alfred Grünfeld.**—On August 1 Alfred Grünfeld and Frau Kopacz appeared at Marienbad at a concert for the benefit of the sufferers by the Laibach earthquake. The young Princess Pauline Metternich played on the violin, and her interpretation and technic obtained an artistic success.

**Amsterdam.**—Daniel de Lange has succeeded P. Coenen as director of the Conservatory of Amsterdam.

**Rotterdam.**—The offices lately held by Von Perger have been divided as follows: J. H. Sikemeir becomes director of the music school, Verheij of the singing society, and Arthur Seidel of the *Eruditio* concerts.

**Chabrier.**—The first act of *Briseis*, an opera left unfinished by Emmanuel Chabrier, will be given at Nantes next winter by the new director, M. Henri Jahyer. Chabrier had also begun work on a composition based on *Les Muscadins* of Jules Claretie.

**Massenet.**—Massenet is hard at work on his new opera *Cendrillon* (*Cinderella*), with a libretto written by

M. Cain, author of *La Navarraise*. The best known operatic version of the fairy tale is Rossini's *Cenerentola*, which furnished Lablache with one of his most famous parts. *Don Magnifico*.

**Holldack.**—A young tenor, lately singing at Mainz, is to make his Berlin debut in *Lohengrin* at the Royal Opera in Kroll's.

**Venice.**—The first opera of the young composer Antonio Loszi, of Bologna, was produced at the Fenice, Venice, with moderate success.

**Schreck.**—An oratorio, *The Resurrection of Christ*, has been given with success at Heilbronn; the author is Gustav Schreck, who is *cantor* at St. Thomas', Leipzig, and thus a successor of Sebastian Bach. The German critics declare the work to be one of the finest of its kind produced in late years.

**Greek Music.**—It is announced that the French explorers who are working at Delphi have found some more remains of ancient Greek music. It will be remembered that last year they discovered fourteen pieces of stone on which were engraved portions of a Hymn to Apollo, with the music attached. Of these pieces four made up the fragments of the hymn, and the remaining ten, which differed in the musical notation, were believed to belong to something else. There has now been found another large piece to which the ten fragments can be adjusted with tolerable certainty. This discovery gives us another hymn, also addressed to Apollo, and it is stated that in this latter find we have the music assigned to the instruments to accompany the voices. This probably consists of parts for the flute and cithara.

**Royal Opera, Berlin.**—In a late production of Ignaz Brüll's *Golden Cross* Fräulein Rothhauser made a great impression as *Christine*, a part that she had not sung since 1891.

**Pizzì.**—The composer who wrote *Gabriella* for Patti has just completed another work on an English libretto.

**Bamberg.**—The Bamberg fêtes on October 26, 27, 28, 29 commence on the first day with a representation of an opera written for the occasion, based on a legend relating to the city. On the 27th will be a grand concert, at the Town Hall, and a congress attended by delegates from other cities in Bavaria; on the 28th a concert, by Bavarian choral societies, followed by the second performance of the opera; on the 29th a grand symphonic concert at which several new pieces will be produced. The orchestra will consist of eighty performers under Herr Maximilian Leythäuser.

**St. Petersburg.**—There will be no season of Italian opera at the Aquarium, St. Petersburg, this winter.

**Melba.**—On her return from America Mme. Melba will appear at the Paris Opera in *Hamlet*.

**An Australian Opera.**—Sir William Robinson, Governor of West Australia, has composed an opera named *Zawa*.

**Liszt's Hand.**—A Florentine lady, Signora Hildebrand, has presented to the Liszt Museum a cast of Liszt's right hand, made October 22, 1874.

**Mascagni.**—The composer has made many alterations in the second act of *Silvano*, and added two duets, one for soprano and baritone, the other for soprano and tenor.

**Leipzig.**—It is officially announced that the Academic Orchestra Concerts in Leipzig will not take place this winter, but will be resumed in the winter of 1896-7.

**New Schools.**—Two new music schools start into life this fall—the Schaumburg-Lippe Orchestra School at Bückeburg, under Prof. R. Sahla, and the Violin School of Prof. Waldemar Meyer, in Berlin.

**Leon Sarty.**—A lady of Nice, well known under this name in French literature, has written a libretto which will be set to music by André Pollonais, author of *La Pavane*. Report affirms that it will be produced in Paris next winter.

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## Musical Items.

**Clementine De Vere Sapio Returns.**—Mme. Sapio returned two days ago by the steamer La Bourgogne, after an absence of two years. The artist has made a triumphal tour through Australia, and later had been singing in Germany and England, where she was remarkably successful, having sung with the best orchestral organizations only, speedily earning the reputation of being one of the finest oratorio and concert singers in the world.

Mme. De Vere Sapio sings now better than ever, her voice having materially broadened, while still retaining that remarkable charm and soft, expressive quality. Clementine De Vere Sapio is a welcome addition to our concert and oratorio stage.

**Ondricek an Assured Success.**—In about two months Ondricek, the violinist, will make his American debut at the first New York Philharmonic concert. He has so far been booked for twenty concerts, mostly in the largest cities in America. Mr. Wolfsohn, having the right to prolong the tour, has made arrangements to that effect, and the artist will very likely visit California in the spring.

**Wagnerian Concerts.**—Two Wagnerian festival concerts will be given at Madison Square Garden on Sunday, September 22, and Sunday, September 29. The orchestra will number 100 players and will be under the leadership of Adolph Neuendorff.

**Did They Fail of Copyright?**—Mrs. Jessie Beatty Thomas, wife of ex-Congressman Thomas, of Metropolitan, Ill., has filed suit in the United States Court for \$15,000 damages against a local music publishing firm. Mrs. Thomas claims this amount to be due her by the failure of

the firm to copyright two of her songs. The firm declared that they forwarded the money to Librarian Spofford at Washington with which to secure the copyright, and that they have his receipt for it.

**To Sing in Kismet.**—Miss Amanda Fabris, for the last two seasons prima donna with Francis Wilson, has received an offer to take the title rôle in Kismet. The music of the part is being specially rewritten for her. Miss Fabris is a beautiful woman, and will make a good appearance in the part, as well as being a thoroughly experienced artist, having been with the American Opera Company and the Carl Rosa Opera Company for several seasons.

**Gertrude May Stein.**—Miss Isabel Munn, of Troy, N. Y., a well-known pianist in that part of the State, is visiting Miss Gertrude May Stein.

Miss Gertrude May Stein made the greatest success of the season at the Wagner Festival on August 23 at Brighton Beach. She sang the four difficult Wagner songs, Der Engel, Im Treibhaus, Schmerzen and Früme, accompanied on the piano by Mr. Seidl, which naturally heightened their interest and effect immensely.

**Adele Laeis Baldwin.**—The Chicago Musical Times says: "All Chicago has been or is going to see Trilby. Outside of the finished performance by the various actors of the company, much has been said of the wonderful singing of Ben Bolt behind the scenes, supposedly by Trilby

herself. A glance at the program shows that the singer is Adele Laeis Baldwin.

"Mrs. Baldwin is a young American contralto, a native of New Orleans, and at present a resident of New York city, where she holds the position of solo contralto at Dr. Heber Newton's church. Her voice is of exceptionable beauty and has received a most careful training at the hands of the elder Lamperti, and a number of other teachers in Paris and London. She is constantly in demand in the East for concert, oratorio and song recitals."

"Her repertoire of English, French, German and Italian songs is very large. It is to be hoped that Chicago will soon have the opportunity of hearing Mrs. Baldwin in either oratorio or song recitals."

**Mr. Edouard Hasselberg.**—Mr. Edouard Hasselberg, the young Russian pianist, gave a recital to a large and appreciative audience in the Cape May Opera House on August 25. His program was a difficult and attractive one. Mr. Hasselberg's concert tour commences about October 1, and the first recital will be given in New York.

**To Resume Teaching.**—Mme. Ogden Crane, who has been resting at her country home, will resume her teaching the second week in October. Mme. Crane's classes are larger this year than ever before.

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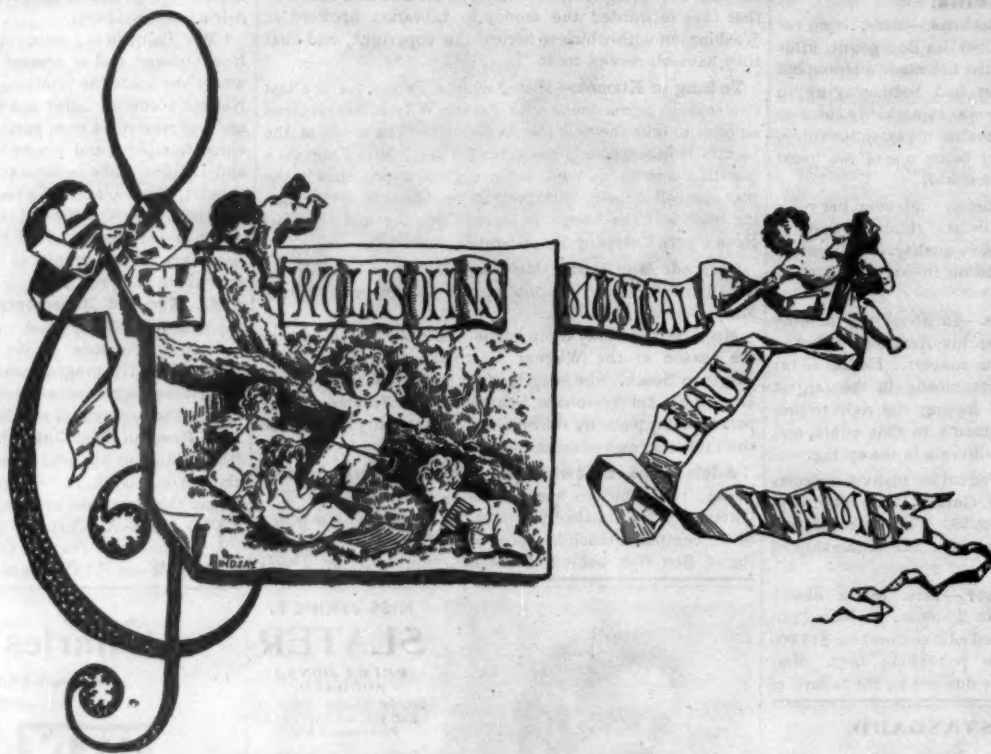


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**No. 809.**

NEW YORK, WEDNESDAY, SEPTEMBER 4, 1895.

**M**R. WM. P. GANNET, of the Warren Mercantile Company, of Cheyenne, is said to have withdrawn from that company, and the company has moved into a smaller store, preparatory to retiring from business.

**M**ONDAY last having been Labor Day and being at the same time the chief press day for THE MUSICAL COURIER, it is probable that some portion of our second edition will reach subscribers later than usual, but the delay should not exceed a few hours.

**M**R. PETER DUFFY, president of the Schubert Piano Company, has returned from his vacation, which was spent in Europe in company with his wife, and has fully recovered his health, which had been somewhat impaired by overwork.

**B**ELIEVING that the outlook for a prosperous fall trade demanded personal attention to his interests in Germany and France, Robert M. Webb, sole agent for Billions French hammer felt, sailed last Wednesday on the Paris and will remain abroad until September 28.

**M**R. FRANK BABCOCK, representing Edward Moeller, agent for Decker Brothers and the Vose & Sons Piano Company, in Buffalo, visited New York last Thursday on his way home from Boston, where he attended the Knights Templar conclave. As an indication of his popularity it may be mentioned that he brought with him more than fifty souvenirs, the gifts of as many friends in the order from various parts of the country. He reports that Mr. Edward Moeller, who has been afflicted a long time with rheumatism, is convalescent and again on duty.

**I**F there are skeptics in the trade who believe the return of prosperity is visionary they can have their delusion dispelled by visiting the factory of the Behning Piano Company, where a complement of workmen is busy day in and day out, and orders are coming in at a lively rate. Mr. Gustave Behning, who has been in the East in the interest of the company, last Monday left for the West and will not return until October 15. The results of his Eastern trip were highly gratifying.

**O**NE of the oldest members of the piano industry in America passed away on August 5 at the age of eighty-seven, in the person of Mr. Thomas H. Chambers, the sole survivor of the old firm of Dubois, Bacon & Chambers. The body was interred in the Trinity Cemetery, in a plot which he had purchased almost fifty years ago. It will be recalled that in the latter part of last year Mr. Wm. Steinway, hearing that Mr. Chambers was in straitened circumstances, took the case into his own hands and saw to it that the last years of his life were passed in peace and comfort.

**A** LITTLE book entitled The Symphony Kindergarten, well calculated to attract and retain attention is published by the Ketterlinus Press. It is a charmingly illustrated brochure that tells in an easy, flowing manner of the merits of this remarkable instrument, giving also the finest illustrations of the various styles that we have ever seen published in a catalogue. It cannot fail to be an unusually good advertisement, and should be seen by every one in the trade.

**M**R. A. H. TYLER, manager of the business of the Estey Organ Company in Atlanta, Ga., was in town last week and left an order of significant proportions. He is preparing for a great trade during the exposition, and is enthusiastic over the prospects for business during the next six months. That there is to be a great increase in trade this fall no one doubts, and Georgia is straining every nerve to get her share. The pluck, enterprise and push of her business men are ably illustrated in Mr. Tyler's methods.

**I**F evidence is needed, which it is not, of the all-pervading influence of Mr. William Steinway in the affairs of Steinway & Sons, of his enormous mastery of the details of the institution of which he is the head, of his extraordinary capacity for work, it could be furnished in the statement that since his return from Mt. Clemens Mr. Nahon Stetson has gone on a vacation to the Thousand Islands, accompanied by his wife and daughter, and Mr. Charles H. Steinway has gone with his family to the White Mountains, and all the varied duties that fall into the hands of these last two mentioned gentlemen come into his hands during their absence.

**T**HE new Wissner Hall, in Newark, N. J., was opened last night and gave to the people of that enterprising town their first insight into the good things musical that Mr. E. H. Colell will treat them to during the coming season.

The Wissner business in Newark, under Mr. Colell's management, is already a success assured, while the general business in Wissner pianos is in a better condition at the present time than it has ever before been, and this is to say that it is one of the most prosperous enterprises in the music trades. Mr. Wissner is expected back from his brief vacation during the coming week, when he will again assume personal charge of his affairs.

**A** TRADE man who keeps his eyes open for progressive features in the trade, asked us a few days ago if we had seen the Marshall & Wendell new Style E piano. We had to point out to him the danger of giving ancient news to a newspaper like this. An advertisement descriptive of this improved instrument was already in type in THE MUSICAL COURIER office, and it is printed in this issue.

One expert glance at the piano is sufficient. It is artistic in design and is produced with expensive material and workmanship. Its tone is powerful and musical, and the firm avows that no effort or expense has been spared to make a big feature of its tone quality. This new style merits immediate attention.

**M**R. "NATE" CROSBY, the ubiquitous representative of Mr. Freeborn G. Smith's interests, has returned from an unusually long trip to the Pacific Coast, coming home by way of Southern California and New Mexico. While away he appointed 23 new agencies for the Bradbury and Webster pianos, and incidentally passed through a railroad accident with his customary good luck. Mr. F. G. Smith, Sr., having fully recovered his health, is again immersed in work at his Brooklyn factory, while Mr. F. G. Smith, Jr., is traveling throughout the Northwest, making his general headquarters at Chicago.

**W**HEN the director of a school of music comes out with an unsolicited indorsement of a piano it counts for something in the eyes of practical persons who know the value of expert testimony. See page 27 of this issue, on which will be found a fair and square tribute paid to the Briggs piano.

Hamlin E. Cogswell knows a good toned piano when he hears one, and because of the unceasing use pianos are put to in an institute for music tuition like the Mansfield School, Mr. Cogswell is well able to judge of the workmanship of an instrument as applied to the material used in it. He says:

"The Briggs pianos have been in use in my school for several years and have given perfect satisfaction. The actions are still perfect and the tone quality remarkably rich." Enough said.

**G**EORGE BAUER, manufacturer of the Bauer mandolins and guitars, has consolidated his factory in Philadelphia with that of Paul Stark, the manufacturer and exporter, of Markneukirchen, Saxony, Germany. The American branch will be managed by George Bauer, whose experience has included long connections with John C. Haynes & Co., of Boston, and J. E. Ditson & Co., of Philadelphia. Two years ago he left the employ of the latter.

Mr. Bauer, who returned from Europe two weeks ago, spent several weeks with Mr. Stark arranging for the consolidation. The firm is increasing the size of its factory in Philadelphia. The business of the firm will be transacted under the name of Paul Stark, both in Europe and America, and the production of Bauer mandolins and guitars will be a special feature.

**A** NOTHER substantial testimonial to the A. B. Chase piano has come to them in the form of an order for nine of their uprights to be used in the music department of the Lake Forest University at Lake Forest, Ill.

This is the kind of testimonial that tells, and it is particularly gratifying to the A. B. Chase Company to know that in the fierce competition their instrument won on its intrinsic merits, the prices asked and received being higher than those of any bidders for the coveted contract.

The Lake Forest University, in which ex-Senator Farwell and other prominent Chicagoans are interested, is one of the leading educational institutions of the West, and it is fitting that it should equip its music rooms with a piano that represents such artistic progress as does the A. B. Chase.



## NEWSPAPER CHAT.

PARIS, August 22, 1893.

THE appointment of Mr. G. W. Smalley, who for many years was the London correspondent of the *New York Tribune*, as New York correspondent of the *London Times*, and the consequent importance given to news from the United States in the columns of the latter paper, much to the surprise of Americans in Europe, has caused no end of discussion in newspaper circles. For instance, the *Times* of yesterday published about one column of cable news from the United States, and hardly a day passes but what it gives some kind of United States information, chiefly of a political, diplomatic, monetary or sporting nature. It is a rule to find the great European dailies utterly indifferent to American news, and I have found the most renowned, constantly quoted newspaper day after day without a line from our side. Hence this quiet agitation on the innovation of the *Times*.

The question of circulation is not paramount with the latter publication, which strives for quality of clientele, and not quantity, and which has succeeded in becoming the great newspaper power it is, not only in Great Britain, but in Europe, Asia and Africa, for it devotes great space to the latter two continents, because of the significant political and economic interests centred in them. A glance at the map of "modern" Africa will show that if Great Britain can succeed in permanently occupying Egypt she will own over half of a continent larger than the whole of North America; hence this interest. We all know her great interests in Asia. Not giving such vital consideration to amount of circulation as to quality results in the issuing of a daily edition of less than 100,000 copies. The retail price is 6 cents, an enormous price for Europe, and a prohibitive one so far as the general public is concerned. The paper is published daily, except Sundays and a few holidays, making its cost about \$18.50 a year. This results in the distributing of one copy among a set of subscribers in the same vicinity. The paper is delivered about 8 in the morning, and is read from 8 to 9 by A, who sends it to B, who reads it from 9 to 10, and then sends it to C, who, after reading it from 10 to 11, forwards it until it has made its rounds. The 100,000 copies therefore, or at least that proportion of the quantity read in England, covers a large mass of readers.

The *Daily Telegraph* claims a circulation of 500,000, probably the greatest legitimate circulation of any European daily, for the claims of 600,000 of the *Paris Petit Journal* are not taken seriously. Following the *Daily Telegraph* comes the *Daily News*, a very remarkable and able journal appealing to the most advanced and progressive English thought. None of the editors of these papers are "known," in our American acceptance of the word, and even newspaper men are not thoroughly acquainted with them. Specialists are engaged and can be had at low salaries and much space is occupied by "Correspondence" on living issues. Great space is also occupied by monetary news, shipping, commercial reports and other vital items, and of late the police records of innumerable swindles, murders, unmentionable crimes, defalcations, suicides and petty crimes fill the columns of these papers, including the *Times*, and in this respect the uniformity of human nature is portrayed in their resemblance to our own daily publications.

Many of the important Paris dailies are published in the evening and, outside of the Boulevard readers, these papers are read far into the next day, thus giving to the easy-going, happy Parisian the news of the morning about mid-day on the next day. Very few papers in Great Britain are printed on such cheap and vile paper as is used by the French, German and Italian newspapers, which also succeed in finding the nastiest ink. There is no paper published in the Union on the low grade white paper used by the newspapers of these countries, and this they are compelled to do because they depend chiefly on their circulation. Several Berlin papers, the *Vienna Neue Freie Presse*, the *Kölnische Zeitung* and a few others have a large line of advertising, but none here in Paris equals these or the leading British dailies in this respect. Many dailies live and die in Paris within a month and are never heard of again.

While there are comparatively few places in London where papers can be found on sale, Paris, on the Boulevards, is filled with kiosks, and on the side streets with shops where the journals are on sale. For in-

stance, taking a walk from Piccadilly and St. James's through the Queen's Hall and the Langham, including Piccadilly Circus and Oxford Circus, one will find a stand at the Burlington Arcade and none along the whole of Regent street, except at the Café Royal a small inside stand. The ubiquitous American news-boy is unknown. Men and overgrown boys and women and girls will begin to appear on the curbs toward the afternoon and flare posters at you or place them on the pavement, and the passer-by can thus read the contents of the various papers. If they strike one favorably he will buy, but there is no large quantity for sale by any one newsdealer or boy. The *Pall Mall Gazette*, the *St. James's Gazette* and the *Globe* (printed on pink paper) are chiefly sold in the better parts of London, but not in such quantities as our evening publications in New York, Boston, Chicago or other points.

The fact is the people here are not "wild" on the subject of news as we have gradually been educated to become. It makes no particular difference here to the great mass of people what may happen to occur anywhere except in the immediate neighborhood, or of personal interest. Government or official news is posted on large public buildings in the *arrondissements*, such, for instance, as military orders, postal orders, railroad changes, ministerial matters and even the lectures at the great schools or colleges, &c., &c., can be found pasted on the walls, with all the details embraced. "M. So and So will lecture at the So and So on archæological discoveries in Cyprus at 2 to 3 each Tuesday and Thursday during September and October." The tendency in Western Europe is Oriental and not Occidental, and Napoleon's St. Helenic prophecy that Europe would either become sepublican or Cossack is apparently running in the latter direction just now. They are not looking West; the inclination of the mental eye is in the direction of Japan, of Madagascar, of Egypt, of Armenia, of Bulgaria and Macedonia, of Russia, of Afghanistan, and toward the land and the ledger-dominion of Buddha, although Colonel Olcott has just arrived in Paris from the East. The colonial policy has become such a factor of German politics and of future industrial portent that even Germany, progressive as that land has become in many respects, is looking into its African domains and watching the East like a spider watches a fly.

Of course, France is a republic, but with a great internal aristocratic element consisting of the actual French nobility, either of the former *ci-devants* or of the several Napoleonic creations. It is an *imperium in imperio*; a separate social and political element operating on a basis distinct from that which the nation hopes for in its final rehabilitation. But from our point of view there is no republic here, particularly with our fundamental theory that no republic can exist unless state and Church are absolutely separated, and that the latter can occupy no official relations in the governing system. The Church here is an influential element in government, and no matter which Church this may be and which republic may be referred to, according to our tenets there can be no republic when, under its system, any particular Church has official recognition. Another defect in the claim of France to be a republic is the absence of the right of *habeas corpus*, which of course exists in Britain and in reality, and for this reason alone, makes Great Britain more of a republic than the sentimental republic of France. Without the right of *habeas corpus* as a corporate part of the constitution, no country can rightfully claim to be a republic. A republic, first of all, recognizes the

rights of the individual and through this the rights of the masses; without *habeas corpus* individual rights fall to the ground and dictatorship, consulship, monarchy and imperialism are all within the grasp of the unscrupulous who are sufficiently gifted to secure any of these feudal morsels.

## Musical Papers in Europe.

And all this finally brings us down to the rather interesting question of musical papers, because this is a matter of direct interest, and it naturally flows gracefully into consideration in an article on newspapers.

As Europe is not newspaper devouring; as Europe, including civilized Western Europe, is not newspaper supporting according to our views, no great success could thus far have been attained by any publication appealing to the limited musical field; no success such as is represented by a paper like this.

There are probably eight music papers in London; one in Brussels; two in Paris; three in Italy; one in Vienna, and about eight in Germany. Say with all odds and ends 25 such papers in all Europe. The total circulation of all these papers amounts to less than one-fourth of the circulation of THE MUSICAL COURIER; there are more copies of this paper distributed in Europe than any one European music publication distributes in Europe. Why? Because the American system of circulation is unknown; second, because circulation is not even encouraged; third, because the circulation of trade papers is actually discouraged by official trade organizations in Great Britain; fourth, because most of those journals are published by music publishers, and are therefore discouraged by all other music publishers, and fifth, because none of those independently conducted (if we can call it independent) has any capital to develop the plant. The papers are furthermore semi-weekly or chiefly monthly, and their total annual issues on being divided by 24 or 12 make a most pitiful showing in our eyes.

Moreover there are not 75 men engaged in the editorial and business departments of all these 25 papers; there are nearer 50 than 75. The German music paper has an editor who does all the work in a few hours; he also gives private music lessons or he has a post on a daily paper for evening work, or he is the proof-reader for the sheet music publisher who publishes the music paper. Usually this editor is a man of intelligence, of refinement and a musical critic and philosopher who has no conception of what we call the newspaper business. The result is that there is no circulation; no subscription receipts and no business. Instead of a salary list of 100 to 150 people who get their weekly income through THE MUSICAL COURIER, thus feeding many mouths, clothing many backs and developing many possibilities, the small European music paper supports its editor, a boy and partially, at times, pays out a small sum to a contributor. The whole edition is struck off in an hour; as the papers are semi-monthly or monthly a day or two of delay is of no consequence, and the few papers mailed by the boy are posted by him during his lunch or dinner hour.

One music trade paper in London, printed in the City (far down from the musical section), actually sends its man out to distribute the copies personally to each firm it is interested in or can interest. The result of all this is an utter indifference on the part of the more prominent musical artists or manufacturers of musical instruments or musical managers to what may happen to appear in these delayed journals; for, appearing at long intervals, their news has already

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W. H. SHERWOOD—Beautiful instruments, capable of the finest grades of expression and shading.  
MARTINUS SIEVEKING—I have never played upon a piano which responded so promptly to my wishes.  
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FRANZ LISZT—Matchless, unrivaled; so highly prized by me.  
THEODORE THOMAS—Much the best; musicians generally so regard them.

X. SCHARWENKA—No other instrument so enraptures the player

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been discounted and can have no value outside of the additional knowledge on the part of the elect that the papers have no circulation, no mechanism to furnish circulation, and can therefore exercise no influence.

We have visited a music journal's office which was permanently located in the editor's bedroom. Another was a room divided off by a wood partition from another office, and it could not hold more than two people at a time. Another was a desk and chair in the reception room of the music publisher who owns it. Another was in an attic and consisted of two high desks and high chairs and a table, with space besides for about two visitors, and the one high desk was used as a lunch table, because the table was a richly inlaid piece of furniture which would be damaged by heated dishes or pots.

No pretense is made to conduct these papers on a business basis, and the editors do not care to meddle with affairs of commerce. On the average, they are a most contented lot and shirk responsibilities as too engrossing or risky, inflicting duties they do not propose to assume. Direct, unequivocal expressions of opinion, except on interesting abstract questions, are not tolerated, and hence no interest is taken in what is published, the character of the utterances being known in advance by the few who may read the papers. Such a thing as a subscribing constituency does not exist in any instance.

To quote a case: One of the members of one of the English trade organizations found a copy of one of the London music trade papers on a news stand, and immediately reported it to the organization, which at its next meeting passed a resolution to the effect that if such a thing should again occur all the advertisements of the members of that music trade organization would be withdrawn from the offending paper. The editor apologized, stating that he was not responsible, did not know how the offending copy ever reached that news stall, but that he would watch all his copies in the future so as to be able to account for each in case of a repetition of the outrage. The case was told to us by the editor himself.

The whole aspect of music journalism in Europe has been found worthy of study, and its condition at present reflects, in miniature, the general state of newspaper business and methods generally and the ways and means of social existence. The intelligent European, even he who is not endowed with worldly goods, a living income only being possible, is not content to waste his days and his nights in a weary struggle for a larger income at a loss of comfort, of mental pleasure and of social and domestic ease and happiness. He has his regular hours, into which no incursion will be permitted; he visits his café, his saloon, his dining establishment, at fixed hours to meet congenial souls also known to be there at fixed hours; his social duties are strictly conformed with and his domestic life and amusements are of necessity of the greatest importance to him. Such a thing as "rushing" him on the United States basis is entirely out of question, and, furthermore, his nature would revolt if he were peremptorily "rushed," for it would kill him.

The operations of THE MUSICAL COURIER in Europe, particularly in London, Paris and Berlin, are for some of these reasons incomprehensible to the interested European newspaper fraternity, for this paper is conducted in its European offices with the same vigor, with the same inflexible efforts to get all the news, with the same individual hard work known to have led it onward and upward in America. The whole floor of the building, 15 Argyll street, London, where our present office is located, has just been leased by us and will be occupied in a few months, as soon as the present tenants have found time to vacate. The document is filed at Somerset House, as is required by law, and there it can be seen that the

annual office rent paid by the New York MUSICAL COURIER for its London branch office is larger than all London music papers combined pay for rent.

All this is not understood in staid old, conservative Europe, with its traditions surrounding its institutions and its delicious old, charming methods and manners, adding so greatly to the pleasures of existence. But there is no secret or complex problem involved. It is only a natural evolution of an idea transfigured into a living fact. And let it be known that musical life and intelligence in Europe and the great music industries, both in instruments and publications and the great musical institutions, need just such a paper as this MUSICAL COURIER.

They have no universal mouthpiece now; the German papers are read solely in Germany; the French in France, the English in England. THE MUSICAL COURIER is read all over the civilized globe and is enlarging its circle of readers with each issue, instead of remaining satisfied with its past or present clientele. It is the inspiring activity of youth, with its health, its glow, its energy and its vitality, as compared with honorable and contented old age more delighted to view its past record than able to peer into the great future.

At first it appeared to us that this step of the paper might create a revolution in the methods of music journalism in Europe; we are now convinced that no change of method is possible. The European music press will remain as it has been and as it is. It will, however, draw such inspiration as may affect it from THE MUSICAL COURIER, which will be the medium of musical artistic life between the nations—a universal journalistic production always prepared to do justice to all, no matter what their origin may be.

M. A. B.

### PIANO ACTIONS.

EVERY person of intelligence acquainted with the construction of pianos in any and all sections of the globe where pianos are either made or bought and sold is also acquainted with the fact that one of the greatest establishments associated with the past history of pianos and intimately connected with its present development is located in the city of Paris, France. We refer, as a matter of course, to the renowned piano action manufactory of Herrburger-Schwander. Wherever pianos are made, be it in France or England or Russia or Germany or Italy or Spain or Switzerland or Scandinavia or Canada or the United States or Belgium—it matters not where—this Herrburger-Schwander house is known; its action is in constant use in the old pianos long since sold and is to-day made use of for the new pianos manufactured or in course of construction.

In fact, no history, if it is to be a scientific history of the piano (and any other history would have and has a merely transitory or probably a literary value), can be written without giving space and discussion to the participation of the Herrburger-Schwander action and the tremendous influence it exerts in properly directing the course of piano making. There is no end to the tributes that have been showered upon the qualities and the virtues of these actions by artists, artisans, makers of pianos and sellers, and the firm itself has had no time in its whole record during which it was not the recipient of unequivocal compliments; but what we desire particularly to emphasize, what we wish to call special attention to, what we insist upon, is the part played by the Herrburger-Schwander action as an elementary and vital power in forcing upward and impelling onward the manufacture of pianos by virtue of the character of the action itself and the rôle it has always played as a component part of the piano, generically speaking, and not of one kind of piano, not

of the piano of one nation or one continent, but of the universal piano of the whole globe. That is the great point to be observed in contemplating this Paris action.

Now, it must be accepted as a foregone conclusion that no such piece of complicated mechanism could have produced such a lasting, enduring and vitalizing effect upon any industry unless it was made under the controlling guidance of the highest kind of scientific intelligence. That is a necessary *sine qua non*. Anyone who has the opportunity to inspect the factory of the firm, and who is endowed with any kind of receptivity to absorb the influence of mechanical genius upon contemporary life, will be wonderfully impressed by the faculty of the Herrburger-Schwander house in adapting machines to methods and results. The transforming of a tree from its log into a completed, finished piano action seems mysterious when you see the felled tree on one side and the operating, playable action on the other side. But at the Herrburger factory the mystery is resolved into an intelligible fact, and most remarkable of all is the great simplicity of this resolution.

Much has been said, more written, regarding all the multiplex details of this enormous industrial establishment, with its beehive of sedulous workers and the modernity of its organization, the compensating adjustment of its operations and the elevated conduct of its affairs. We do not propose to repeat these items; it is not necessary in this instance; but what does become necessary is the recording of an important fact.

The progress of the firm has finally made it impossible to accommodate the work in the present quarters and for this reason the Messrs. Herrburger-Schwander have purchased a large plot of land at Epinay, the first station beyond St. Denis and the second station itself from the Paris Railroad Depot of the North, for the purpose of erecting factory buildings to meet its present emergencies. A sub-station near the present Herrburger-Schwander station makes contact between the two points available in fifteen minutes.

Already large buildings have reached the finishing phase. In one continuation we find a series of immense dry houses, built on the American plan, followed by engine and boiler houses, mill rooms and stable accommodations. On the street itself and directly connected with these buildings are the office buildings and home of the superintendent. Around the whole series of lots is a new brick wall built at a cost of 25,000 francs, and this wall is to enclose the stock of lumber to be kept on the premises previous to its artificial handling.

The total investment represents an enormous sum, but it was after due deliberation only, and after a most serious consideration of the future tendencies of Paris industrial and commercial life, and particularly as to its effect upon the future of the Herrburger-Schwander action, that the step was taken. It seems that it will mark a new epoch in the history of this house, and in doing so it will also exercise a beneficial effect upon the piano industry generally. For it must be remembered that in following out its destiny, in pursuing its ambition, such a firm as Herrburger-Schwander is in reality giving tone to the piano itself, and in the double sense of this expression, for the production of such an artistic product as this action results in the elevation of the piano that contains it—and that after all has been the aim and purpose of Herrburger-Schwander.

M. A. B.

PARIS, August 24, 1895.

WANTED—Two first-class piano salesmen, both wareroom and on the road; to suitable men good salary. Apply to Box 885, Augusta, Ga.

**\$100**

RETAIL.

WAREROOMS:

1199 Broadway, New York.

**Self-Playing Piano**  
ATTACHMENT

FITTED TO

ANY PIANO.

AUTOMATON PIANO CO.,

Factory, 675 Hudson St., cor. 9th Ave. and 14th St.



## PARIS AFFAIRS.

PARIS, August 21, 1895.

IT will be remembered that after the publication of a criticism on Paris pianos which appeared in these columns about a year ago consequent upon an investigation of the methods of construction, the tone, &c., &c., of these instruments on the part of the writer, a meeting was called by the Chamber of Commerce or Board of Trade of musical instrument manufacturers here for the purpose of refuting these statements and casting a reflection upon the motives and the purpose of the criticism. A committee was appointed to assume charge of the matter, but the counsel of the more judicious members of the trade prevailed, and the whole subject was permitted to drop, as it was found, upon investigation, that the statements published in THE MUSICAL COURIER were, in the main, true, and that the criticisms were not intended to injure, but to provoke agitation and the subsequent improvement of methods which had been permitted to drift into a certain listless industrialism from which nothing of consequence could possibly grow or evolve.

The writer, who is again in Paris, is therefore pleased to state that the efforts of the paper have not only been endorsed, but that individual acknowledgments of the far reaching beneficial effect of the criticism prove conclusively that piano manufacturing in Paris could be elevated and enlarged and broadened by a systematic, relentless and fair criticism of methods, a criticism free from the personal element and conducted, not in a sporadic, but in a periodical manner, which would attract the constant attention of the manufacturers.

There are what are called fine pianos made here—a limited number. What was referred to originally was the bulk of the houses. One of the large firms, following the suggestions outlined, has, since last year, created a new scale upright based upon the modern system, and was only too delighted to bring it to our notice. Another house, Mussard Brothers, which was formerly conducting a factory without steam power, has just completed a new factory building with steam power. It is not our intention to claim that this was the direct result of the criticism, but the coincident cannot be overlooked.

There is no possibility of ever educating a nation to adopt a tone quality or characteristic different from its own just because another nation or two prefer the other. The French acoustician is sure to adhere to his claim that the delicate and metallic quality and timbre of the French and the old style English pianos are the desiderata, and that Germany and America and Russia are inclining in the wrong direction with their profound tone volume combined with their brilliancy and power and resonance that distinguish the overstrung instruments.

The French are not a piano playing or piano developing nation anyhow. The great bulk of Erard and Pleyel pianos go abroad. Any observer who temporizes with the mass of songs written for the people here will find the piano accompaniments crude and frequently stupid, whereas when arranged for the small orchestra, or originally written for it, the accompaniments are endowed with color, with delicacy of orchestral treatment, and with a certain chic and flavor that immediately prove the composer to have leaned more to instrumentation than to an instrument. Berlioz did not live in vain as far as the modern French composer, of even the popular class, is concerned, and the latter numbers hundreds whose names never pass the confines of France.

Once in a while great work is accomplished in the direction of piano literature, as witness, for instance, the marvelous book of "Arpeggio Studies" of Henri Falcke, of Paris, which will be handled in the United States by Schirmer. But this is one of the class of productions that appeals to universal musical taste and tendency and not merely to a national stratum or a geographically limited culture, such as the French and its followers and imitators, such as the French piano caters to.

In contradistinction to the peculiar national type of the French piano we find a cosmopolitan characteristic in most of the other French musical instruments. Erard harps, for instance, have been famous the world over. French reed and pipe organs are the centripetal points of interest at expositions for people interested in musical instruments. The brass band instruments of French manufacture, the wood wind, the stringed instruments of the violin class, are all cosmopolitan types. Instrumentation appeals to the

French nature. It can represent the varieties of tone color, produce dramatic effects, give chiaroscuro, and can represent most effectively the buoyancy and sparkling vivacity of these people. They try to make their pianos to suit this taste, and a great home trade could be built up here if the French were a piano playing nation.

Here they have harbored, glorified and deified Chopin and Kalkbrenner and Doehler and Liszt and Thalberg and Rubinstein (the writer took dinner a few nights ago at the famous resort of Rubinstein here, the "Lion d'Or," in the Rue de Helder) and now Paderewski must attribute to Paris his first success and his éclat, and yet France, the shrine of the foreign piano pilgrims, the Cœur de Lion of the piano, has never given to the world one world famous pianist. The world of music cares nought for nationality, for birth, for school, for education; it wants results only. Chopin was a Pole; Kalkbrenner and Doehler were Germans; Liszt, Hungarian; Thalberg, Austro-German; Rubinstein, Russo-Bessarabian Jew; Paderewski, Pole again. Paris itself takes into artistic grasp all nationalities, looking only for results, just as in literature and poetry it possessed itself of Heine. So will the Temple of Euterpe give space to any Parisian piano universalist; but there never was one and there can be none unless you make the piano first. Paganini was preceded by the Stradivari and Guarneri and Amati.

An element of tremendous pressure must also be reckoned in the consideration of this question of musical instrument production and the alliance of the Industry with the Art, and that is the influence of the Paris or National Conservatory of Music, an institution which in the past has been of overpowering usefulness to the culture of music in France and for France, for it has not been able to accept many foreign pupils, having always been overrun by native applicants.

For years past, in fact ever since its work may be considered to have begun in earnest, the Erard piano has been used in the Conservatory and the *Grand Prix* each year signifies for the winner an Erard grand, and thus the official stamp and indorsement have been given by the highest, the supreme, French musical body to this instrument and deservedly so. No foreign piano could expect such a distinction under similar circumstances, but how about French home competition? The musical instruments used by the Conservatory, are selected by the institution and being of a certain "make," that "make" is "made" all over France and its dependencies. Is there any competition possible? Can it be expected that new capital will be found to increase, to expand, to enlarge the industry when the Government, through its highest functionary, in this instance the Conservatory will give such a vitalizing testimonial to any one selected "make"? Certainly not.

The Conservatory itself has a decidedly high standard, and its head is Ambroise Thomas, the renowned composer of Hamlet, Mignon and many well-known operas; a great man, born 1811, and hence now in his eighty-fourth year. Traditional lambrequins, moth worn, it is true, as they necessarily must be from age, enfold the venerated institute, but it is nevertheless a great school of music and of other learning, and we shall probably have considerable to say about it soon to demonstrate that it is a great school, particularly a great French school. It is not to be supposed that a man of the years of the venerable and adored Ambroise Thomas is now, in his Gladstonian age, about to introduce innovations; no one would expect it, and it is doubtful if his successor can afford to do so, or if he could do so alone and without the aid of the Government and public opinion. For many years to come, therefore, the same major and minor instruments and publications will be used by the Conservatory, and in not finding itself opposed to such a course by native opinion—the opinion chiefly to be looked to—it will consider its course correct, and it probably is correct, or it would not be so.

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The one musical paper of Paris conducted with energy and modern journalistic intelligence is *Le Monde Musical*, edited and owned by M. Mangeot, a highly gifted man and an unquestioned and unquestionable authority on piano construction. Mr. Mangeot is giving to the Paris music trade a valuable paper, and his efforts certainly deserve not only appreciation, but substantial support and patronage, for no one questions his ability, his zeal, his earnestness, his devotion

to the cause and his personal sincerity and unblemished honesty of purpose.

In its value as an aid to industrial development nothing can compare with a great class or trade paper representing the interests of the industry. The French music trade should know this from the history of the development of the music trade of the United States during the existence of its mouthpiece—THE MUSICAL COURIER. The *Monde Musical* should become as much of a necessity to the French music trade as this paper is to the American music trade industry.

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A strange romance has just come to the surface of news from the late Lyons Exposition (1894) archives. It appears that the committee on judges selected Mr. A. Blondel, of Erard's, as one of the musical instrument judges, and the clerk of the committee was instructed to notify Mr. Blondel. Not knowing anything about French piano houses the clerk very naturally looked through the Paris directory, and sent the invitation to Mr. A. Blondel, piano manufacturer, who is a live man having a piano shop in which he makes a limited number of pianos a year. The distinguished honor seemed to him very proper, and he thereupon hid himself to Lyons and presented the letter of appointment, for such it proved to be. No persuasion on the part of anyone connected with the exposition could convince him that he was not the intended victim, and as he insisted upon sacrificing himself for his country and his art he finally succeeded in acting in the capacity designed for Monsieur A. Blondel, for certainly he was Monsieur Alphonse Blondel, although not Alfred Blondel. Whatever there may be to this, we are sure that he did his work honestly, for the average Paris piano maker is conscientiously a most "solid Muldoon," that is to say, one can bet on his honesty.

M. A. B.

MR. GEORGE A. STEINWAY, son of Mr. William Steinway, and his friend Mr. Howard R. Burke, sailed September 1 from San Francisco on the steamship Coptic, bound for Japan, and before returning to New York will have encircled the globe.

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INFORMATION has reached us that a piano styled "Hartman" is being put upon the market by some unscrupulous person in New England, with the evident intention of confusing the purchaser by the similarity between "Hartman" and Hardman. Every self respecting dealer should go to any reasonable amount of trouble to suppress this new nuisance, and we should be glad to hear of cases in which these pianos are sold under misrepresentation, in order that the facts may be published in full.

### The Vigorous and Aggressive Policy of Decker Brothers.

MR. E. HUCHENDORF, of Atlantic, Ia.; W. F. Frederick, of Meyersdale, Pa.; Irvin Moser, of Clinton, N. J., and Mr. Schafenberg, of Cumberland, Md., visited the warehouses of Decker Brothers last Monday.

Each of these men represents the firm in his respective locality, and all placed good orders. Mr. Huchendorf, who is a comparatively new agent, was on his way home from Boston, where he attended the Knights Templar conclave with Kedron Commandery No. 42, of which he is a prominent member.

Mr. Huchendorf corroborated the reports of a great corn crop in the West and says only extreme cold weather before harvesting can now injure it. He is jubilant over the prospects for trade in his section.

Decker Brothers anticipate a good, strong fall trade in all sections, and are fully prepared for it. Their instruments this season are finer than ever and are equal to every possible demand. That the firm expects its full share of the returning prosperity is manifested by an aggressive and vigorous policy, which should materially aid the revival of business.

Decker Brothers are not only making strong efforts to advance the interests of their piano through their established agents, but are reaching out into territory before uncovered by them. The firm is especially proud of the new styles, Nos. 30 and 31, and of the improvements in styles Nos. 14, 16 and 18.

—Kirk Johnson, of Lancaster, Pa., was seriously injured on August 29 by a collision with another carriage while driving. He was thrown to the ground and one of the vehicles ran over him. It is not reported that he is in danger.



..THE..

# BRIGGS PIANO.

## A TESTIMONIAL THAT COUNTS.



### NORMAL SCHOOL OF MUSIC, MANSFIELD, PA.

The **BRIGGS PIANOS** have been in constant use in the Normal School of Music for several years and have given perfect satisfaction, having never given any trouble, the action being perfect and the tone remarkable for its quality, and holds its own after years of hard use. They stay in tune longer and give better satisfaction in every way than any of the other pianos used, and whenever we add a new piano it is a **BRIGGS**.

HAMLIN E. COGSWELL,

*Director Normal School of Music.*

MANSFIELD, PA., August 10, 1895.

# BRIGGS PIANO CO.,

615-621 Albany Street, BOSTON, MASS.

CHICAGO: LYON POTTER & CO., Steinway Hall.

NEW YORK: C. H. DITSON & CO., 867 Broadway.





CHICAGO OFFICE THE MUSICAL COURIER, {  
225 Dearborn Street, August 20, 1896.

WE have had nearly a whole week of rain, something which has not happened here for a very long time. People are not accustomed to the change, and those who do not have to come out stay at home, which interferes with business. The consequence is that there is on the average little being done this week.

Last Sunday's *Tribune* shows a desire on the part of the trade to become "early birds." Pianos are being offered for \$165, which is an improvement over a few weeks ago, when they were offered for \$150.

Truly the most original catalogue that has ever been issued is the one just published by that indefatigable genius, George P. Bent. There is too much in it to tell about in a short review, and the best way to do is to send for one and look it over for one's self. It will certainly amuse you, and perhaps interest you more than it amuses. There are about 24 different views of the factory given, which include both inside and outside cuts of this now celebrated establishment. Then there are cuts of various styles of pianos, and 20 pages of music, specially adapted for the instruments containing the "orchestral attachments."

The descriptions accompanying the cuts of the pianos are full and explicit, and the whole book is replete with matter that is not only interesting to the dealer but to the consumer, and will sell many an instrument without much effort on the part of the salesman.

The Chicago Cottage Organ Company, through their agent at Charleston, S. C., Mr. Theodor Wenzel, recently sold five Conover pianos to the Winthrop Normal and Industrial College, at Rock Hill, S. C. As they were sold in competition with 15 other makes on the ground and 28 competitors by correspondence, the company are disposed to congratulate themselves.

The first meeting of the piano salesmen for the purpose of organizing an association will be held at Kimball Hall on the 18th instant, instead of the 15th, as was by error announced previously.

Estey & Camp are closing up their branch house at Lincoln, Neb.

Mr. E. E. Forbes, of Anniston and Montgomery, Ala., has been here this week. Mr. Forbes is probably the first man to make use of the wheel for his traveling men and make a success of it. He is handling mainly the Chicago Cottage Organ Company's line of goods, with the Conover as leader.

So many ridiculous things have been said and printed about the Strascino Piano Company, of Fond du Lac, Wis., that it is just as well for the trade to understand that little or no attention need be paid to the statements made relative to large factory, huge boiler, engine, unlimited facilities, &c. The concern, we are told by experienced piano men who have been there, is exceedingly limited in every way, and has no adequate plant nor any considerable number of workmen, and cannot on its present lines become more than a very small factor in the trade.

Mr. Otto Lestina is in town, and says there are probabilities that the concern in Terre Haute, Ind., will secure additional capital and incorporate under the title of the Waverly Piano Company and make the Waverly piano.

Mr. J. V. Steger has succeeded in having the street between the Steger and Singer factories and the alleys adjoining his properties in Columbia Heights vacated by the town authorities, which will give him so much additional space, but the main advantage will consist in having the entire plant in one inclosure.

The St. Paul *Globe* in last Monday's issue gives a good picture and a short account of Mr. Theo. G. Fischel, the treasurer and manager of the Ford Music Company, of that city. It says many good things about him, all of which are well deserved, and we know him to be one of the hardest workers in the business, and, what is more to the point, he is successful.

Mr. John S. Taylor, of the National Piano Company, of Oregon, Ill., is about to take an office in this city at 24 Adams street. The company is now working 40 men, and will soon increase to 75 or 80.

Mr. S. L. House, of the House & Davis Piano Company, who has just returned from a trip through Texas, says there is a big corn and a good cotton crop, though the latter is a month late. Mr. House also says—what others have previously discovered—that the laws of the State should be

altered to make it safe to do business there, and that the only way business can be done is on the consignment plan. The House & Davis Piano Company are building their own cases now in the new factory at Desplaines, and making so many pianos that they have been prevented from entering on some new deals which they were contemplating as soon as they took possession of their new factory.

The Story & Clark Piano Company are about issuing a very unique catalogue of their new pianos, which will be something truly original and attractive. Mr. Clark has been heard from on the other side, where he arrived safe and sound after a delightful trip. The company will have a large output in September.

Mr. John Anderson, of the Century Piano Company, of Minneapolis, Minn., was in the city this week buying stock. The company has made a very elegant mahogany piano especially for the United States cruiser *Minneapolis*, which the citizens of Minneapolis will present, together with a very elegant silver service in honor of the name. Mr. A. M. Shuey, of the company, is at present in Boston attending the Knights Templar Conclave. Mr. M. A. Paulson is attending a little to business, and is very much better, we are glad to be able to report.

The company is doing a good, fair business and expects a good trade in the fall, as Mr. Anderson says prospects consequent on good crops were never brighter; then, too, the piano is fighting its own battle and getting a reputation consistent with its merits, which all good judges acknowledge as being extraordinary.

Mr. Waldo, of Foster & Waldo, Minneapolis, visited the Schimmel-Nelson factory at Faribault on Monday last and selected a stock of Schimmel-Nelson pianos, making up a shipment of two cars. Mr. Waldo was so interested in the new Verti-grand that on his return Mr. Foster made a special trip to the factory to inspect it. Ask him what he thinks of it if you wish to hear praise of a high order for the new Verti-grand. Foster & Waldo pay spot cash for all the goods they buy, and are doing a large and growing business. Such a sale to them is a flattering testimonial for the merits of the Schimmel-Nelson pianos.

#### Personals.

Mr. Thomas Floyd-Jones, of Haines Brothers, New York; Mr. A. A. Tarbeaux, of the McPhail Piano Company, of Boston; Mr. P. J. Gildemeester, of Gildemeester & Kroeger, of New York, and Mr. J. A. Norris, of Mason & Hamlin Company, Boston, have been here this week.

Mr. Joseph Shoninger will return from his Eastern visit by Saturday.

Mr. E. V. Church has returned from his summer outing. The news from Block Island, R. I., relative to Mr. C. H. Blackman, who was shot by accident the 24th, is, up to the present writing, favorable to his recovery.

# CROWN PIANOS AND ORGANS



The Orchestral Attachment and Practice Clavier are found only in the "CROWN" Pianos.

The most beautiful and wonderful effects can be produced with this attachment.

It is most highly indorsed by the best musicians who have heard and tried it.

CALL FOR CATALOGUE. AGENTS WANTED IN ALL UNOCCUPIED TERRITORY.

MADE AND SOLD TO THE TRADE ONLY BY

**GEO. P. BENT,**  
COR. WASHINGTON BOULEVARD  
AND SANGAMON STREET. **CHICAGO.**

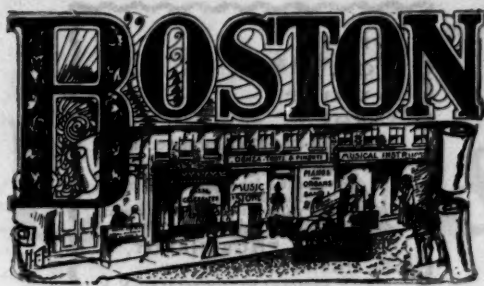
P. J. Gildemeester, for Many Years Managing Partner of Messrs. Chickering & Sons.

## Gildemeester & Kroeger

Henry Kroeger, for Twenty Years Superintendent of Factories of Messrs. Steinway & Sons.

Second Avenue and Twenty-first Street, New York.





BOSTON OFFICE OF THE MUSICAL COURIER,  
17 Beacon Street, August 30, 1895.

**T**HE transfer of deeds to the property for the new hotel went on record at the Suffolk Registry of Deeds on Wednesday, and the money was paid over to the respective owners and lessees.

M. Steinert & Sons Company gave up the unexpired portion of their lease, about 10 years, for about \$250,000. James S. Cumston got about \$250,000 for the New England Piano Company building, having bought it three years ago for about \$108,000. The New England Piano Company lease, about 17 years yet to run, was sold by Mr. Scanlan for about \$150,000.

All parties express themselves as perfectly satisfied with the arrangements, and are now beginning to think of some place where they can obtain buildings suitable for their purposes. It may be that a location entirely distinct from the one now occupied by the retail piano warerooms will be selected by one or both of these large houses, but it is too early for definite plans. The work of tearing down the buildings will not be begun until next spring, and the tenants will have until then to move.

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Several firms who had made arrangements with professional decorators for the decorating of their buildings or warerooms were disappointed, and at the last moment had to call in help from their factories or warerooms in order to make a proper display.

At the Vose warerooms they have their windows handsomely draped with a background of white bunting, over which are folds of black and red. Inside the warerooms are streamers of red, white and blue from side to side and end to end of the ceiling. The work was done by some of the young men in their employ, and reflects much credit upon them.

The Mason & Hamlin window has long folds of black and white intertwined and held together with knots of red bunting, a large escutcheon in the centre with flags hanging at either side. There are also a piano and organ in the window.

The Merrill Piano Company have a series of folds from the sides and top of the window carried back to a piano. These are of red and white. A Union Jack and American flag are also draped at the sides of the piano. The floor of the window is covered with bunting in red, white and black, and a small pedestal erected in the centre, upon which stands a gilded bean pot with gilded beans, this being the emblem of the Boston Knights Templar at this conclave.

The Oliver Ditson Company building is covered with white, red and black bunting artistically draped from the different stories, with a motto of welcome between the second and third floors. Over the main entrance is a large coat of arms painted in the proper colors. This is the coat of arms of Godfrey de Bouillon, a leader of the Crusaders and King of Jerusalem. It is a beautiful piece of work and has attracted much attention from the visiting knights.

Mr. Clarence Woodman also had a large party with him at the Oliver Ditson building.

Mr. Thomas F. Scanlan, with friends, had a seat on one of the Arlington street stands.

Mr. S. A. Gould, with friends, viewed the procession from one of the stands on Columbus avenue.

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Mr. Poole has purchased the interest of his partner, Mr. Stuart, in the firm of Poole & Stuart, and will conduct the business for himself at the same location, 5 Appleton street. The larger quarters he now has will enable the work to be carried on to greater advantage than formerly.

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The Estey Company have disposed of their lease of 159 Tremont street, formerly occupied by them, to the Davis Sewing Machine Company, of Dayton, Ohio. The papers were signed to-day.

\*\*\*\*

Mr. George W. Beardsley has purchased the business of Charles P. Cummings and will act as agent of the Blüthner and Hazelton Brothers pianos.

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Mr. F. I. Harvey, formerly with Mr. Berry, has opened a wareroom at 236 Tremont street, but is not yet sufficiently settled to state what pianos he will handle.

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Mr. Phillips Mabile, artist and designer at the Mason & Hamlin factory, during his sojourn in Europe this summer

inspected in Paris the factories of Messrs. Playel & Wolf and Messrs. Erard; in London, that of Messrs. Brinsmead; also those of the celebrated action makers, Herrburger-Schwander, and of M. Chevreton, the noted manufacturer of marquetry. In each instance Mr. Mabile was received with the utmost courtesy and shown through these large establishments by the proprietors themselves.

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Mason & Hamlin will open the coming week a branch store in Fall River, Mass.

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Mr. J. O. Twichell, of Chicago, was in town this week looking for the agency of some Eastern piano.

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Mr. Daniel M. White, of New York, who brought over three or four of his pianos with the patent stringer as samples to show to dealers, has sold them all and thinks he will have to go back to New York and make some more. One of them was at the Natick headquarters during the week, where it has been seen and played upon by a large number of people.

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Mr. Henry S. Mackie, of Rochester, N. Y., who was the first employer of Mr. David E. McKee, was Mr. McKee's guest this week during the conclave.

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Mr. C. A. Grinnell, of Detroit, has been visiting the Briggs Piano Company during the week.

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Sir Knight Frank Babcock, chief salesman for Moeller, of Buffalo, was a visitor in this city this week.

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All the Emerson agents that were here during the conclave left good orders with the Emerson Piano Company.

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At the Hallet & Davis Company's warerooms they kept a register of all their visitors during the week, and the numbers ran up into the hundreds. Among them were many of the dealers whose names are given below.

\*\*\*\*

Mr. John N. Merrill was chairman of the committee at the reception on August 28 and made all the presentations.

Mr. Merrill has devoted the entire week to social duties, has not talked business with any of his many callers, and

## AN IMPORTANT NEW PIANO.

## MARSHALL & WENDELL STYLE E—IMPROVED.

ARTISTIC IN DESIGN.



Of an External Elegance that can only be produced with the Most Expensive Veneers and the Best of Varnish Work.



### RICH AND POWERFUL IN MUSICAL TONE.

The same full, sweet tone that characterizes all of the "MARSHALL & WENDELL" Pianos.



No effort and expense are spared to make its TONE the CHIEF ELEMENT.



Has the best ivory keys and action; double veneered case throughout; continuous hinges; full metal frame; overstrung scale, three strings throughout, 7½ octaves.



Length, 5 ft. 5 in. Height, 4 ft. 10 in. Depth, 2 ft. 3½ in.

Hand Carved Trusses and Engraved Panels.

Highest Grade in the Fullest Sense, yet Popular in Price.

THE MARSHALL & WENDELL PIANOFORTE MFG. CO., Albany, N. Y.



has not allowed business to interfere in any way with the entertainment of visitors.

Mr. Lew Clement and wife, of Ann Arbor, Mich., will be Mr. Merrill's guests at his home in Winchester for a few days before their departure.

\*\*\*\*

Some time Saturday the White Squadron will anchor in Boston harbor, and when it does the Minneapolis will receive from the city after which she is named two handsome gifts. One of these is a solid silver dinner service of handsome style and design, made by Eustis Brothers, and the other is an Anderson piano made in Minneapolis.

#### In Town.

Mr. I. N. Rice, Schaeffer Piano Company, Chicago, Ill.  
Joseph Allen, George Dearborn & Co., Philadelphia, Pa.  
Robt. Proddow, Estey Piano Company, New York city.  
C. S. Thomas, Marlboro, Mass.  
J. Gray Estey, Brattleboro, Vt.  
H. S. Mackie, Rochester, N. Y.  
Wm. Vischer & Son, Wellington, Ohio.  
G. W. Nichols, Sanders & Stayman, Baltimore, Md.  
J. N. Mullen, Sanders & Stayman, Baltimore, Md.  
Frank H. King, Brooklyn, N. Y.  
W. C. Taylor, Springfield, Mass.  
Frederick Howe, Springfield, Mass.  
C. H. Heppie, Philadelphia, Pa.  
D. M. White, New York.  
George N. Grass, New York.  
Andrew Nembach, Cincinnati, Ohio.  
Herbert E. Fox, St. Paul, Minn.  
Wood Brothers, Pittsfield, Mass.  
Charles Becht, New York.  
J. O. Twichell, Chicago.  
G. W. Thompson, W. W. Montelius & Co., Denver, Col.  
Albert Allison, M. Steinert & Sons Company, Worcester, Mass.  
Mr. Mann, M. Steinert & Sons Company, Lowell, Mass.  
G. W. Pearl, M. Steinert & Sons Company, Lawrence, Mass.

Mr. Mook, Hazelton Brothers, New York.  
Henry S. Mackie, Rochester, N. Y.  
W. C. Payne, Charlottesville, Va.  
C. H. Lichty, Reading, Pa.  
J. P. Simmons, Louisville, Ky.  
J. D. Hughes, Gardiner, Me.  
John E. Sampson, Haverhill, Mass.  
John W. Dalton, Buzzards' Bay, Mass.  
Francis Connor, New York.  
T. H. Knollin, Syracuse, N. Y.  
George W. Pope, Cottage City, Mass.  
Mr. Seals, Seals Brothers, Birmingham, Ala.  
Mr. Owens, Whitney-Marvin Company, Detroit, Mich.  
J. B. Cornwell, Cornwell & Paterson, Bridgeport, Conn.  
Mr. Levis, H. S. Mackie Piano, Organ and Music Company, Rochester, N. Y.  
George H. Campbell, Knight-Campbell Company, Denver, Col.  
Gustave Behning, New York.  
George D. McBride, Phillippopolis, Ohio.  
Mr. Rich, Rich & McVey, Indianapolis, Ind.  
A. M. Bronson, Susquehanna, Pa.  
M. S. Conway, Holyoke, Mass.  
C. A. Grinnell, Detroit, Mich.  
Harry E. Freund, New York.

Frank Babcock, Buffalo, N. Y.  
W. J. Pearce, Jesse French Piano and Organ Company, Birmingham, Ala.  
Mr. Hext, Hext & Williams, Colorado Springs, Col.  
M. H. Andrews, Bangor, Me.  
E. T. Damon, Plymouth, Mass.  
C. H. Thompson, Marlboro, Mass.  
R. S. Rogers, Cincinnati, Ohio.  
Philip Jasnowski, S. E. Clark & Co., Detroit, Mich.  
Wm. Grunewald, New Orleans, La.  
Philip Werlein, Jr., New Orleans, La.  
W. S. Wellman, Defiance, Ohio.  
Frank Langton, Ashland, Ohio.  
Ed. Hohmann, Johnstown, Pa.  
Fredk. Lord, Lawrence, Mass.  
S. R. Leland, Worcester, Mass.  
Lew Clement, Ann Arbor, Mich.  
F. R. Burns, H. Holtzmann & Sons, Columbus, Ohio.  
A. Babcock, L. & A. Babcock, Norwich, N. Y.  
Robt. Denton, Denton, Cottier & Daniels, Buffalo, N. Y.  
Robert Burgess, Wegman Piano Company, Auburn, N. Y.  
Mr. Mason, Sterling Company, Derby, Conn.  
W. O. Bacon, Decker Brothers, New York.  
A. D. Brown, Jackson, Mich.  
J. R. Magoon, A. L. Bailey, St. Johnsbury, Vt.  
V. W. O'Brien, Bay City, Mich.  
Clark Wise, Clark Wise & Co., Oakland, Cal.  
C. A. Reed, Anderson, S. C.  
W. L. Lothrop, Lewiston, Me.  
W. K. Day, Concord, N. H.  
E. Huchendorf, Atlantic, Ia.  
James G. Ramsdell, Philadelphia, Pa.  
H. Elsner, St. Louis, Mo.  
A. M. Shuey, Century Piano Company, Minneapolis.  
Wm. M. Treloar, Mexico, Mo.  
Thos. F. Delaney (Lyon & Healy), Chicago, Ill.  
A. W. Perry (A. W. Perry & Sons), Sedalia, Mo.  
Edward Behr, New York.  
Alex. S. Williams, New York.

#### The Dolgeville Festivities.

THE Saengerfest at Dolgeville, N. Y., occurred this year at a time which made it impossible for us to cover it in this issue, but the appended dispatch of September 1 to the New York Sun gives a brief outline of the program. The particulars will be given in full in our next issue.

"Special trains brought to this village to-day hundreds of Germans, members of singing societies, to attend the great Saengerfest to-morrow. The village is elaborately decorated in honor of the visitors, its adornments including four arches bearing the word 'Welcome,' which have been erected on the principal street. To-night a grand commers was held at the Turn Hall, at which addresses were made by Alfred Dolge and other prominent men.

"The singers are from the following societies: The Schenectady Liederkranz and the Suabian Liederkranz of Schenectady, the Syracuse Saengerbund, the Rochester Liedertafel, the Eintracht and Cecilia societies of Albany, the Maennerchor and Haraguari Society of Utica, the Liederkranz of Amsterdam, the Beethoven Society of Rochester, the Liederkranz, O. S. D. F., of Albany, the Haraguari Society of Albany, the Harmonie and Concordia Societies of Gloversville, the Maenner Quartet Harmonic of Albany and the Saengerbund of Troy. To-morrow at High

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Falls Park the flag of the Dolgeville Maennerchor will be dedicated with great ceremony. Mr. Richard Lambert presided over the commers to-night, and Mr. Herman Buck will preside over the singing festival to-morrow.

"Mr. Alfred Dolge is entertaining a number of guests from New York, who have come to attend the festivities, among them Mr. Philip Bissinger, president of the German Savings Bank, and Mr. Carlmann, president of the L. F. and D. R. R. It is estimated that there were 2,000 strangers in town to-day, and an equal number in addition is expected on the early trains to-morrow."

—Mr. Leander Fisher, formerly with the Whitney-Currier Company, of Toledo, has resigned his position with them to become secretary of the Yost Manufacturing Company.

—Victor S. Flechter, the violin dealer, has been indicted by the grand jury, charged with receiving stolen goods in the shape of a violin belonging to the late Jean J. Bott. He has been admitted to bail in the sum of \$1,000. No date has yet been set for the trial.

—The Burdett Piano Company has applied for papers of incorporation, naming as its founders John R. Brown, Geo. A. Webb, John F. Brown, James W. Cook and Jacob Christie, all of Erie, Pa.

—Thos. Cooper, whose arrest has been recorded before, pleaded guilty to obtaining money under false pretenses, and has been held over to await the action of the Circuit Court at La Crosse, Wis.

—C. P. Buck, formerly of Louisville, Ky., has, according to the Springfield, Ill., Register, removed to the latter place, where he will operate in the interests of the W. W. Kimball Company.

—Everhart Brothers, of York, Pa., have constructed an addition to their store, which is now 300 feet long and one of the handsomest in the State. The addition will be used for a piano wareroom, the centre section for organs and the front for music and small instruments. The stock, tuning and repairing departments are on the second floor, which is reached by a modern elevator. The building, which has been redecorated throughout, will be heated by steam. D. H. Everhart, senior member of the firm, who has conducted business nearly 30 years, will leave shortly for New York and Boston to purchase goods.

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## Violin Collecting.

LADY HALLÉ plays on a Stradivarius, dated 1709, which the dealers would probably value at something like £1,000, since it, too, has a pedigree. The instrument formerly belonged to Ernst, the celebrated virtuoso, whose widow parted with it for a sum a little under £300. Ernst had it from one of earliest English collectors, Mr. Andrew Fountain, of Norfolk, and when it came to Lady Hallé it was in the hands of Mr. David Laurie, of Glasgow.

There are of course many other Stradivarius with a history, which if one were to tell it would fill a volume and more. There is, for example, the "Tuscan" Stradivarius, made by the master in 1690. In 1794 this instrument was sold to an Irish amateur for £35. This gentleman's grandson sold it in 1876 for £240 to Mr. Ricardo, who in turn sold it to Messrs. Hill in 1888 for £1,000. From this firm it passed to its present owner, who is said to have refused £2,000 for it. Thus have the prices risen. Then there is the "Betts" Stradivarius, whose record price was broken only by Mr. Crawford's treasure. Betts was a music seller in London some 60 years ago, and he actually bought this instrument over the counter from a stranger for a guinea! He soon found out its value, and nothing would induce him to part with it, though he was more than once offered £500

for it. Ultimately, some years after the death of Betts, Mr. George Hart purchased it for 800 guineas. It was now that Charles Reade went into raptures about the instrument. "Eight hundred guineas," he said, "seems a long price for a dealer to give, but, after all, here is a violin, a picture and a miracle all in one; and big diamonds increase in number, but these spoils of time are limited forever now."

Mr. Hart sold the instrument in 1886, and quite recently it again changed hands at not much less than £2,000. From a guinea to £2,000 in sixty years! There is a romance of reality about that. The "Gillott" Stradivarius, now in the possession of a Leeds collector, is so named because it was once the property of the eminent pen-maker. Sixty years ago it was in Mr. Fountain's collection. It is now valued by experts at £1,000, and yet when it was sold at Christie's in 1872, after Gillott's death, it brought only £290, "amid great excitement." The low price might, however, be accounted for in this case by the fact of so many instruments as Gillott possessed being thrown on the market at the same time. Still it is a curious circumstance that the highest prices are never secured in the saleroom. At Puttick & Simpson's, in 1893, a remarkable violin, known as the "Ames" Stradivarius, in a state of almost perfect preservation, produced only £960, and this was an auction room record. Again, the highest saleroom figure for a Guar-

nerius was the 600 guineas paid for the instrument sold in 1876 and now used by M. Ysaye, the Belgian violinist.

Of Stradivarius 'cellos there are only a few in existence, and quite apart from price they are practically unobtainable. Mr. Forster tells on very good authority that Stradivarius once sent over some instruments to England on sale, and that they were taken back because the merchant was unable to get as much as £5 for a 'cello. One is at first inclined to rate the amateurs of those days for their stupidity until he remembers that time had then done nothing for the perfection of these instruments. Nowadays, at any rate, there is no difficulty. Mr. Franchomme sold his 'cello for £1,600; and the "Batta" 'cello was bought by Hill in 1893 for the perfectly fabulous figure of £3,200! This instrument belonged to M. Alexandre Batta, of Paris, and both he and his 'cello were as household words in the musical world of Paris for the last 50 years. He bought the instrument from a French dealer in 1836 for 7,500 frs., a sum which was then considered highly extravagant. Twenty years ago a collector offered him 50,000 frs. for it, and later on a French duke tempted him with just twice that amount. Now, being a man of eighty, he has parted with his treasure—not without a pang, as those who saw him kiss the instrument reverently in the train before Mr. Hill started for England with it could best realize.

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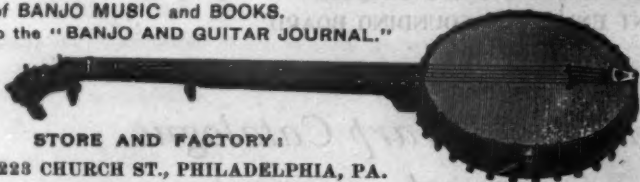
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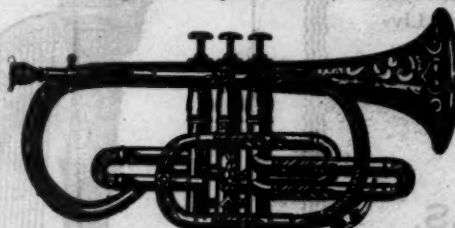
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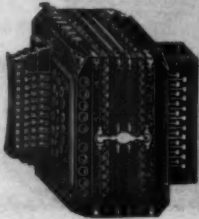
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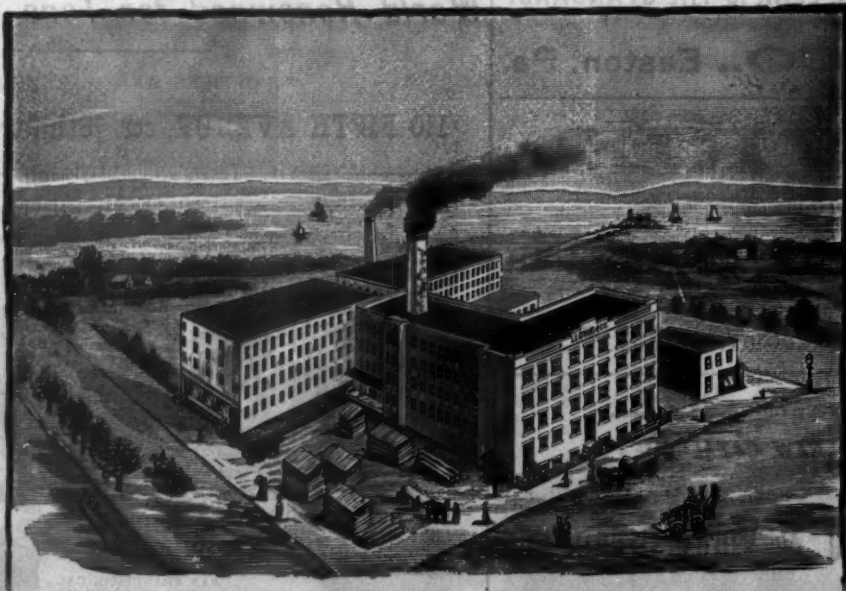
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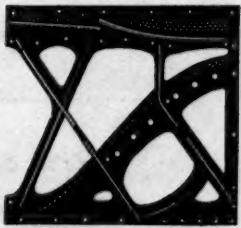
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